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## MADAME PLEYEL AT BRIGHTON.

(From our own Correspondent.)

A CONCERT of the highest interest took place yesterday at the Royal Pavilion, the principal feature, the star in short of which was the celebrated Madame Pleyel. I trust that the few lines I have been able to write in great haste may reach you in time for this week's impression. Not for many years has a musical performance created so great a curiosity. The room, one of the handsomest and best adapted for music in England, was crammed to suffocation by a crowded and fashionable audience.

The announcement some weeks previously of the name of the Queen of the Piano caused every ticket to be disposed of long before the day of the concert, and although, as your correspondent, I have been used to be treated with great respect and deference at all public entertainments, it was with no small difficulty that I could squeeze myself into a corner, where I had to stand during the entire performance. Amply, however, and richly was I rewarded for my pains, and ever shall I remember that two hours of personal inconvenience and intellectual gratification.

I am, as you know, an amateur, and therefore you will not expect of me a technical description of Madame Pleyel's playing; nor, indeed, would I presume to wield my humble pen in direct rivalry with those of so many powerful writers, who, with knowledge and eloquence combined, have apostrophised the excellence of this incomparable artist, among whom, and not least of whom, it must be remembered, is the proud and impetuous, and, in his way, unequalled Liszt, whose admirable letter, published in your last week's columns, contains perhaps the most pointed and graceful compliments ever paid even to Madame Pleyel, upon whose gifts eulogy has lavished all its stores and language its choicest epithets.

I shall be satisfied to tell you that Madame Pleyel performed four times—the "Fantasia on Les Patineurs" of Liszt; that on *Les Huguenots* of Prudent; that on *Don Pasquale* of Thalberg; and that on the Tarentella, from Rossini's *Soirées Musicales*, of Liszt—one performance more brilliant, dazzling, and astonishing than the other.

How Madame Pleyel was received by the audience, and how warmly appreciated and enthusiastically applauded were her performances, I need not stop to tell you. The Brightonians are connoisseurs, and such transcendent talent as Madame Pleyel's was not likely to leave them cold and

unimpressed. Let me, in a word, and in conclusion, suggest, that whatever your imagination and frequently avowed admiration for the genius of this unrivalled pianist may help you to picture of the sensation created by her performances at Brighton, would fall far short of the reality. Brief—the concert of Thursday was a new triumph for the illustrious artist, more than which need not—cannot be said.

Some admirable singing by the accomplished Clara Novello, some very clear organ playing by Mr. Henry Turner, and remarkable performances on the harp by Mr. Thomas Wright, with all of which the audience were highly pleased, completed the programme.

Mr. Henry Turner and Mr. Thomas Wright were the conductors. The pianoforte upon which Madame Pleyel played was a new Repetition Grand by Broadwood, one of the most magnificent instruments I ever heard.

## CONCERT AT BUCKINGHAM PALACE.

A CONCERT was given at Buckingham Palace, on Wednesday evening. After dinner Her Majesty's private band attended, and the following musical performance took place, under the direction of Mr. Anderson—

Overture (The Men of Prometheus) ...	Beethoven.
Caprice sur La Sonnambula, pianoforte,	
Monsieur Emile Prudent ...	Prudent.
Concertino, Contrabasso, Signor Bot-	
tesini ...	Bottesini.
Variations sur deux themes, "Russe et	
"Ecosais," M. Hildebrand Romberg...	Franchomme.
Solo, Pianoforte, "Le Reveil des Fées,"	
M. Emile Prudent ...	Prudent.

After the last piece, when the company were about to retire, Her Majesty approached the pianoforte, and desired M. Prudent to repeat it for her, and afterwards requested him to explain the mechanical process by which the peculiar effect of reiterated notes, of which we have spoken elsewhere, was produced.

## CRUVELLI'S AMINA.

(From the Morning Chronicle.)

M<sup>DLLE</sup>. CRUVELLI'S Amina (repeated on Saturday) is one of her most successful personations; and by no means its smallest merit lies, in our apprehension, in its distinctiveness of character. It is utterly removed from all her other parts, even those of a somewhat homogeneous nature. It is com-

pletely, and at the same time legitimately, individualised. There are various readings, by our leading vocalists, of the peasant girl's part, and we are not disposed to assert the especial orthodoxy of any one; on the contrary, we conceive that an audience is usually a gainer by the process by which an artist adapts a character of pliable material to her own peculiar idiosyncrasy. According to her requirements, a *prima donna* renders Amina a heroic sufferer, and a sort of lyrical virgin martyr, or an affectionate little rustic, astonished that she should be ill-treated who never ill-treated anybody. And a third leading lady gives us a mere fancy-ball peasant, who is plebeian only in costume, and who glances, smiles, and trills as the original would do before a grand piano in the midst of a distinguished circle, with a duke holding her gloves, and an ambassador her fan. All are very delightful personations; and what is more to the purpose, Bellini's music in each case receives the amplest justice. We give Mdle. Cruvelli all praise for having walked away from all three readings; but we are far from claiming for her that she alone has lighted on the right one, where indeed, though there may be a great many wrong readings, there can hardly be any which can be pronounced exclusively right.

What we do claim, and always have claimed, for Cruvelli, is originality; and when the age of the artist is taken into account, to substantiate that claim is to vindicate her title to genius. At a period of her career when most singers (and indeed most artists of any description) are content to be reverential imitators of established models—and we are far from saying that this is not an honourable and advantageous course in the majority of cases—Mdle. Cruvelli has the intellect and the courage to shape out characters for herself, to mould them her own way, and to present them upon her own responsibility. It is no matter of complaint that she is not equally successful in all these endeavours—we are not asserting Minervan perfection for her; and we have ourselves pointed out, from time to time, crudities and short-comings, in that friendly but frank spirit which it is safe to display only when dealing with unquestionable merit. Standard metal only will bear testing and filing, and we usually abstain from any such appliances in the case of plated articles made up for a season's market. Cruvelli has proved herself sterner stuff. She has addressed herself in earnest to her art, and those who have watched her course have noted how she has steadily but rapidly cleared from her style the blemishes which originally obscured it, and how conscientiously she has laboured to impart to each of her conceptions the utmost finish consistent with the preservation of vigour. With such exertions, crowned, as they deserve, with such success, before our eyes, it would be worse than unjust to the most promising artist upon the boards to fail in duly registering a carefully proved opinion of her talents. We consider her the most original of modern vocalists.

Her Amina, as we have intimated, is neither a heroine, a simpleton, nor a lady. A village maiden is seldom one of the three. Cruvelli has probably studied her Amina on the green turf of one of the villages of her own country, and among the best class of the peasant girls who meet to dance in the cool evening, after their own and their lovers' work is over—

"When the woodman's axe lies free,  
And the reaper's task is done."

The Amina of Mdle. Cruvelli is warm-hearted and impulsive—energetic, but not with mere stage energy, but with that of a loving and intelligent nature, surprised and grieved,

and eager to have justice done to itself by those on whom its affections centre. It is not what is called an "interesting" personation—there is too much truthfulness about it to enable it to claim that amiable commonplace of laudation. But it is not melodramatic, in the unfavourable sense of a misused word, and is as decidedly a work of art as her noble Fidelio or her magnificent Norma.

"Come per me sereno," the opening air of Amina, was given with the most gushing brilliancy, and as befits the key note to the large-hearted and loving character. Cruvelli's bold phrasing always tells admirably where a single sentiment has to be interpreted, and we have seldom heard the lovely air delivered more artistically. In the duet with Elvino, "Dal di che i nostri cori," the tenderness and passion of the composition were exquisitely conveyed. In the first sleep-walking scene, that in which the slumbering girl enters the Count's chamber, and where a still more delicate treatment of the music is required, Cruvelli showed how intently she had studied her work. A tone mistaken, or a phrase vulgarised, would have impaired the illusion, which she preserved with the utmost taste; and when her last notes faded, the ear retained the impression of their wonderful precision after they had ceased. The terror and agony of the scene which ends the act, from the "O mio dolor," were surpassingly fine, and brought down the curtain amid the loudest plaudits. The despondent condition of the poor girl, as seen in the early part of the second act, Cruvelli depicted with a reality of pathos, the more truthful because it was relieved at intervals with a spark of hopefulness. And the great closing scene, the walk upon the bridge, the dream of the bridal, and the awakening to find her innocence vindicated, and her lover at her feet—was worthy of the preparation which had led up to it. She uttered the prayer with matchless liquidity, and the sad appeal to the withered flowers with the most touching sweetness. The "Ah, non giunge," we need hardly add, was a splendid vocal display by an organ whose powers are beyond all cavil. The finale was a fitting and triumphant conclusion of such a performance. Mdle. Cruvelli was vehemently called for; and, after she had withdrawn, was again summoned, and reappeared, with Gardoni, to receive a second time the congratulations of the house.

#### PHILHARMONIC SOCIETY.

THE sixth concert, on Monday night, was one of the best of the season. The programme was as follows:—

##### PART I.

Sinfonia, No. 2...	...	Spohr.
Aria, "Auf erwach', du Kraft des Lebens,"	...	
Herr Staudigl	...	Füchs.
Concerto, violin, Herr Joachim	...	Mendelssohn
Aria, "Al desio," Madame Clara Novello	...	Bartholdy.
Overture, MS. ...	...	Mozart.
	...	Cherubini.

##### PART II.

Sinfonia, in C minor, No. 5	...	Beethoven.
Aria, "Bel raggio," Madame Clara Novello	...	
("Semiramide")	...	Rossini.
Fantasia on Scottish Airs, violin, Herr	...	
Joachim	...	Joachim.
Aria, "O voi dell' Erebo," Herr Staudigl	...	Handel.
Overture, "The Men of Prometheus"	...	Beethoven.
Conductor, Mr. Costa.	...	

The symphony of Spohr, composed for the Philharmonic Society more than a quarter of a century ago, although one

of the masterpieces of its composer, has been more rarely brought forward than many works of less importance by inferior composers. That Spohr is the only orchestral writer worthy of being placed by the side of the four great masters—Haydn, Mozart, Beethoven, and Mendelssohn—cannot admit of a doubt. Equally true is it that his influence on modern art has been as great as that of Weber, and almost as great as that of Mendelssohn. When mediocre parodies of Beethoven went out of fashion, and exaggerations of Weber—himself an exaggeration—began to pall upon the ear, the reign of Spohr commenced. Like all who invent an original style, Spohr found numberless disciples. His manner was imitated, and in the absence of original inspiration, pale copies, or extravagant travesties of his peculiarities, were palmed upon the world as efforts of genius and profundity. Every German composer adopted, as well as lay in his power, the method of instrumentation, the style of harmony and modulation (both remarkable for excess), of the great musician—precursor of the greater Mendelssohn. Spohr was the predominating type, and whatever he produced was multiplied, in a diluted form, by countless parasites. At the moment when his power was at the highest, the symphony in D minor, composed expressly for the Philharmonic Society, became the admiration of the exclusive world of music. Little understood, and not appreciated by the public at large, the admirable and, in its way, unequalled composition, was regarded by a large class of musicians as the nucleus of the secrets of the art—as the true example of excellence. The progress of taste, the decay which invariably springs from close familiarity, of the purely extrinsic charm, and, above all, the more absorbing influence of Mendelssohn's genius, which gave birth to an entirely new and legitimate feeling in music, in the course of time, however, weakened, and at length destroyed, this absolute art-tyranny; the symphony in D minor, and Spohr himself, stripped of artificial and conventional attractions, were reduced to their proper sphere, and judged by laws universal and appertaining to all time. That the master and his work still retain in a great degree their early charm says much for both. It proves indisputably the genius of the one and the excellence of the other. We must confess to have received a deep impression from last Monday's performance by the Philharmonic band of the D minor symphony, which, in our opinion, cannot be too highly rated as a work of invention, and as a model of form. It is the essence of Spohr, and those who admire and venerate that eminent master must always hear it with delight. The first *allegro* is one of the most passionate movements ever written for the orchestra; the *largo*, in B flat, as a specimen of glowing harmony and luxurious instrumentation has not been surpassed; the *scherzo* is extremely characteristic and dramatic; and the *finale* unites the playful fancy of Haydn to the richness and variety of the modern German school. The symphony was executed, under Mr. Costa's direction, in a manner calculated to give the fullest expression to its many beauties, and was keenly relished by the musical part of the audience, although not entirely understood by the general body of amateurs, who have much to acquire before they can decently aspire to pronounce judgment on so great an effort of art and genius combined.

The other feature of the evening was the execution of Mendelssohn's concerto in E minor by Herr Joseph Joachim, a gentleman who now disputes the palm with Ernst himself among the violinists of Germany. When Mendelssohn lived, and Joseph Joachim was a mere boy, he used to say that no

other artist could perform this concerto as he himself had imagined it. Since the death of Mendelssohn, however, some of the greatest violinists have essayed it in public, among the rest, Ernst, Sivori, and Sainton. The deserved success of Signor Sivori on Friday night, at the New Philharmonic Society, rendered Herr Joachim's task the more difficult. His triumph, nevertheless, was complete. A grander, a more finished, and altogether a more artistic performance, we have never listened to. We shall not attempt a comparison between Herr Joachim and Signor Sivori; it would be invidious, out of place, and unjust to both. One feature of Herr Joachim's performance, however, must be specialised—viz., the extreme rapidity with which he played the last movement, which, it should be added, was in consonance with Mendelssohn's own views, as frequently disclosed by himself. In the midst of this, the neatness and decision of the execution were never once endangered. No mechanism could be more faultless; while fire and expression gave life and vigorous character to the whole. The orchestral accompaniments were played with point and precision, but by no means with that extreme delicacy which was remarked when Signor Sivori performed the concerto at Exeter Hall. The applause bestowed upon Herr Joachim's performance was enthusiastic, and at the conclusion he was summoned back into the orchestra to be newly complimented.

The MS. overture of Cherubini, composed for the Philharmonic Society as far back as 1815, and "shelved" since then, is not one of the most striking efforts of the master. It is written in a perfectly symmetrical form, and scored with a masterly clearness which Mozart could hardly have surpassed; but the ideas are trite, and the general impression it leaves is anything but one of excitement. It bears, however, the unmistakable mark of Cherubini, being cut out on precisely the same pattern as some of his best known overtures, and therefore interested a very large number of the audience, especially in the "professional" department. The execution was first-rate, but there was no very great applause to entitle us to record the performance as a success. The magnificent symphony of Beethoven, in C minor, was magnificently played. The orchestra knows it by heart, Mr. Costa knows it by heart, the audience knows it by heart; and the result, as might be expected, was a perfect and unmitigated enjoyment on all sides. Some points in the *scherzo*—the *crescendo* from the interrupted cadence that leads to the *finale*, for example—have never been so well given. The *fantasia* of Herr Joachim, built upon the Scottish melodies, "John Anderson my Joe," and the "Blue Bells of Scotland," although remarkably clever, elaborately written, and skilfully scored, wanted the characteristic lightness and brilliancy of the true *fantasia* school, and was, therefore, less eminently successful than the concerto; a prodigious display, however, of dexterous execution on the part of the performer. It was applauded with warmth and unanimity.

The vocal music was somewhat heavy. The recitative and air of Fuchs, though admirably sung by Herr Staudigl, was voted dull by the majority; and all the vocal facility of Madame Clara Novello could not impart a great degree of interest to the essentially theatrical *aria* from *Semiramide*. The lady, however, took her revenge in the beautiful "Al desio" of Mozart (one of the "appendix" songs in *Figaro*), and Herr Staudigl his in the stately air of Handel—not generally known. The fine overture to *Prometheus*, played with the utmost spirit and decision—although too good for a "retreat" voluntary—brought this very admirable concert to a close, with the appropriate *éclat*.



## NEW PHILHARMONIC SOCIETY.

ALTHOUGH there was no chorus at the fifth concert, on Friday night, the programme was one of the most interesting, and the performance decidedly the best of the season. The following was the selection:

## PART I.

Symphony in A (No. 2)..... Mendelssohn.  
Romanza, "All' età dell' innocenza," M. Fedor..... Mercadante.  
Concerto in D minor, Pianoforte, Mr. Silas..... E. Silas.  
Recitative and Air, Miss Louisa Pyne..... Henry Smart.  
Overture, "Les Francs Juges"..... Berlioz.

## PART II.

Concerto, Violin, Signor Sivori..... Mendelssohn.  
Overture (Leonora)..... Beethoven.  
Song, "Arm, arm, ye brave," M. Holzel..... Handel.  
Invitation à la Valse..... Weber.

Conductor, M. Hector Berlioz.

Of Mendelssohn's symphony (written expressly for the old Philharmonic Society), we have so often spoken that nothing remains but to reiterate our conviction that it is one of the most imaginative and magnificent works ever composed for the orchestra. Although placed on Friday night at the beginning of the concert—the most unfavourable place—it carried all before it, and won the honours of the evening. The performance was beyond praise. For the first time in England, the times of every movement were correctly taken. The *allegro vivace* was really "*vivace*," and the *saltarello* was given in *presto* time, as its character demands, and as the author has indicated in the score. In the first movement the fugue, which commences the second part, was begun *pianissimo*, and the gradual *crescendo* beautifully managed. The *andante* in D minor was played to perfection, and unanimously encored. Equally faultless in its way was the *minuetto*, where the *trio* for horns and bassoon was given with that softness and delicacy upon which its effect chiefly depends. The *finale*, however, was the movement that created the most profound sensation, and raised the enthusiasm of the audience to the highest pitch. Greater delicacy, precision, and more thorough attention to light and shade, have rarely been noticed in an instrumental performance. This fine movement was also redemanded; but M. Berlioz, doubtless taking the length of the concert into consideration, declined to comply with the general wish. Greatly as this gentleman has distinguished himself since the inauguration of the New Philharmonic Society, he has never won more legitimate praise than that so universally bestowed upon his masterly conducting of Mendelssohn's symphony, on Friday night.

The concerto of M. Silas is a work of high pretension, and more than ordinary ability. Though not entirely free from the Mendelssohnian manner, it has less of Mendelssohn than any other compositions of the author with which we are acquainted. The orchestral accompaniments, occasionally overcharged, are skilfully written, and offer many new ideas of combination. The pianoforte part, played with great neatness and force by M. Silas himself, is brilliant and effective. The concerto was received with well-deserved applause. The overture to *Les Francs Juges* is one of the early works of M. Berlioz. Though pompous in character, and scored with consummate art, it is not, we think, one of his most genial inspirations. It has, nevertheless, many grand points, which, added to its very efficient execution by the band, gained for

it a warm and genuine reception. The overture to *Les Francs Juges* was, we understand, originally composed for a grand opera, the libretto of which was declined by the management of the *Académie Royale de Musique* (as it was then called) in Paris. It has attained great popularity in the chief musical towns of the Continent.

Next to the symphony the great feature of the concert was the one concerto of Mendelssohn, played in first-rate style by Signor Sivori, and accompanied by the orchestra with a delicacy and correctness of which we can remember no parallel in this country. Signor Sivori was the first who performed this concerto—one of its composer's most original and remarkable productions—in England (at the Philharmonic Society, in 1846). His reading, not less than his execution, on Friday night, however, evinced an improvement—the first in expression, the last in decision and brilliancy—from which it may be conjectured that Signor Sivori's talent has arrived at its fullest maturity. A more imposing display of executive skill has seldom been listened to, and a more decided and well-merited success has rarely been obtained. At the conclusion, Signor Sivori was recalled to the platform, and unanimously applauded. The first overture to *Fidelio* embodies all the leading ideas of the overture in C major, which bears the name of *Leonora*—the grandest of the four composed by Beethoven for his opera before he could satisfy himself. It is a highly interesting work, and though not equal to that which afterwards sprang out of it, in a form more lengthened and developed, might well have passed muster, had its successor not been planned and completed. There are points, indeed, in the first so strongly coloured with the Beethoven mannerism, or prevailing tone of thought, that we miss them with regret in the other, and can only be reconciled to their absence by considering the two overtures (in spite of their common property of themes and points, and in spite of the absolute similarity of many long and striking passages), as wholly different works; in this light both may be admired without the necessity of drawing comparisons.

The orchestral arrangement of Weber's popular pianoforte piece, *L' Invitation à la Valse*, by M. Berlioz, is a highly ingenious and remarkable specimen of instrumentation. The manner in which the harps (of which there were eight on Friday night), are introduced is equally new and felicitous. Both these pieces were extremely well played by the band, and both liberally applauded.

The vocal music presented an important novelty, in the beautiful recitative and air of Mr. Henry Smart (from a MS. opera entitled *The Gnome of Hartzburg*), which Miss Louisa Pyne sang with admirable feeling. If this be a fair specimen of the opera, the sooner it is given to the public the better. M. Fedor has a powerful and agreeable voice, and sang the *romanza* of Mercadante with real sentiment; he was very unfortunately placed, however, coming immediately after such a performance as that of Mendelssohn's *saltarello*, which would have destroyed the effect of even far better music. Herr Holzel imparted a good deal of spirit to Handel's air, which was, nevertheless, out of place.

At the conclusion of the performance a deserved tribute was paid to M. Berlioz, in the shape of a hearty round of applause. At the sixth and last concert, the choral symphony of Beethoven is to be repeated, and Madame Pleyel, we understand, will perform.

## M. EMILE PRUDENT'S CONCERT.

WILLIS'S Rooms were crowded with a highly-fashionable audience on Saturday afternoon, on the occasion of M. Emile Prudent's second public concert in this country. The success achieved by this accomplished *virtuoso* at his first (which press of important matter prevented us from noticing) was entirely confirmed, and the position enjoyed by M. Prudent on the Continent, among the greatest pianists of the modern school, may be now regarded as accepted and established here. After a quartet of Beethoven (C minor, No. 4), admirably played by Messrs. Sainton, Cooper, Hill, and Piatti, of the Quartet Association—and a spirited and effective *bolero* of Panofka, "La Festa," sung by Madame Garcia (who was accompanied by the composer), and encored, M. Prudent played his first piece, a *caprice* on a theme from the *finale* to the first act of *La Sonnambula*. One of his earliest compositions, this *morceau* is not calculated to afford anything like a just idea of the executive powers of M. Prudent, or of his talent as a composer. Its chief characteristic is elegance, which combined with uncommon brevity, must always render it acceptable when played with such grace and neatness. The second performance of M. Prudent was an entirely new fantasia, on themes from *Guillaume Tell*, which, in mere difficulty, surpasses the solos of Thalberg, and rivals those of Liszt himself. The remarkable points are the introduction of the *staccato* chorus from the meeting of the canons in the second *finale*, and the *coda*, where a theme from the *finale* to the first act is treated in a novel and ingenious manner. M. Prudent executed this piece with extraordinary brilliancy, especially the passage at the end, which demands an amount of manual dexterity possessed to the same extent by a very small number. The third and the best *morceau*, both as regards composition and performance, was a sort of *pastorale*, entitled "Villanelle," quite original in form, containing some passages charming for their freshness, and, amid a prevailing tranquillity of style, presenting difficulties not to be vanquished but by the most expert performers. Played with graceful variety of style and finished elegance, the "Villanelle" pleased every hearer, and was applauded with real fervour. The last essay of M. Prudent was a study, called "Le Reveil des Fées," the original features of which were a profuse employment of the *staccato*, and a peculiar device of reiterating notes with great rapidity, both of which were demonstrated to perfection. As a composition, this *etude* may be praised for a certain originality of effect, and for the dexterous manner in which the mechanical features described are developed. It was encored unanimously; and, although the concert had terminated, M. Prudent was compelled to return to the piano, and repeat it. His success was complete. Besides the *bolero* of Panofka, Madame Garcia sang Rode's air, and a duet with M. Fedor, whose beautiful voice and artistic feeling were advantageously exhibited in two romances of Donizetti and Mercadante, both of which were deservedly applauded.

The *Morning Herald* writes of M. Prudent as follows:—

"On Saturday M. Emile Prudent gave his second *matinée* at Willis's Rooms. This gentleman holds a highly-distinguished place among the composers and pianists of Europe, his numerous works written for the instrument being hardly less celebrated than his consummate skill as an executant. Some three or four years ago he appeared at the Philharmonic, but with a comparatively inferior success, partly owing to the unfortunate choice of music which he had made upon that

occasion, and partly to an over-raised expectation touching his playing, which in some degree disappointed the connoisseurs, who listened to him, unluckily, fresh upon the heels of Madame Pleyel. Since that period M. Prudent has travelled over nearly the whole of musical Europe, and won universal laurels as a pianist of the *premiere force*. At his former concert he performed several of his best compositions; and the selection of Saturday comprised a series of pieces well chosen to develop the variety of his style as a writer, and the dexterity of his hand as a player. These pieces, which belong wholly to the modern school, abounded more or less with difficulties such that no mechanism but that of the most perfect and adroit kind could hope to vanquish—that is, to afford a due interpretation of the sentiment involved in the multitude of notes which the fingers had to enunciate. The performances, masterpieces of their class, were received with great delight, and the "Villanelle" and "Etude," which occurred in the second part, were both loudly encored."

## MR. BRINLEY RICHARDS' CONCERT.

ON Saturday Mr. Brinley Richards gave the second of his subscription concerts of classical and modern pianoforte music at the Hanover-square Rooms. His programme, like that upon the preceding occasion, was overflowing with matters of interest, including Beethoven's Trio in C minor, Op. 1, No. 3—a group of choice pianoforte studies gathered from Bach, Mendelssohn, Hiller, and Chopin—Beethoven's well-known Sonata in A flat, a pianoforte duet by Mendelssohn, Mozart's Sonata in A major for pianoforte and violin, &c. Mr. Brinley Richards, who was the principal pianoforte executant, played with his accustomed ability. As an interpreter of music of this exalted and intellectual character, this gentleman has no superior. To a solid and masculine style of delivery he joins a rich poetical feeling, and few pianoforte recitals of the kind which it is his aim to cultivate are more satisfactory than his. A concert so purely classical in plan would not have been attempted a year or two ago; but the long list of subscribers which Mr. Richards has secured, including many of the highest and most distinguished of the aristocracy, adds another proof to the fact that rational and discerning taste is on the increase, and that music, in the true and legitimate meaning of the word, is now meeting with a wider acceptance than formerly. Among the artists who have laboured to encourage this desirable and wholesome state of things, Mr. Richards is entitled to foremost mention. His annual concerts evince a persistence in the right direction; and the encouragement they receive is of utility to art generally. To increase the enjoyment and also improve it, it may be mentioned that Mr. Richards publishes at each *matinée* an elaborate analysis, with typographical illustrations, of the several classical compositions that are brought under notice, written for the occasion by Mr. G. A. Macfarren, whose literary ability, no less than his precise and accurate acquaintance with works of this class, qualifies him pre-eminently to undertake this interesting and instructive office. Among the visitors were—the Earl and Countess of Beauchamp; Lord and Lady James Stuart; Lord and Lady Alfred Hervey; Colonel and the Baroness North; Lady Robert Grosvenor; Lady Augusta Seymour; Earl Jermyn; Lord and Lady Emlin; Lady Grace Vandaleur; Lady Flower; Lady Congreve and Miss Whiting; Lady and the Misses Talfourd; Sir Charles and Lady Douglas; the Baroness Bray; the Honourable John For-

tescue, M.P.; David Morris, Esq., M.P.; Colonel and Mrs. Powell; Mr. and Mrs. Lionel Welles; Mrs. Milner Gibson; Mrs. Somes; the Rev. Dr. Major; Miss Julia Pardoe; Mrs. Duncan Stewart, &c. &c.—*Morning Herald*.

#### QUARTET ASSOCIATION.

At the third concert, on Tuesday afternoon, Onslow's quintet in A minor, op. 34, began the performances. It was very finely executed by Messrs. Cooper, Sainton, Hill, Piatti, and Bottesini, the last-named playing the second violoncello part on the double-bass. In the absence of the great geniuses of art, Onslow is, perhaps, the most welcome substitute. Though always laboured, and frequently dry, he is at least a master, and knows well how to write effectively for stringed instruments. The quintet in A minor is one of the best of the many he has given to the world. The quartet was Beethoven's in C sharp minor, one of the most intricate and at the same time wonderfully imaginative of the posthumous works. This was admirably performed, under the leadership of M. Sainton, who showed an intimate acquaintance with its style, and appreciation of its beauties. The performance was rendered more intelligible and more interesting in equal degrees, by the masterly analysis of Mr. Macfarren, the chief feature of the printed programme. The novelty of the day was a new trio, in E flat, by Herr Lüders, for pianoforte, violin, and violoncello, in which the composer, who took the pianoforte part, was assisted by MM. Sainton and Piatti. The work of an experienced and gifted musician, this trio is not likely to be laid aside after a first performance. The ideas are vigorous and the treatment large and natural. The first movement is the most ambitious, the most original, and perhaps the best, but there are many beauties in the *andante* in C minor, while the *finale* sparkles with vivacity and point. The execution of Herr Lüders and his associates did full justice to the work, which was received with the utmost favour by the audience. The concert terminated with a new solo on the double-bass by Signor Bottesini, whose pre-eminence as a master of that difficult instrument is a matter beyond dispute. We understand that in consequence of the success obtained by Mr. Macfarren's new quartet in G minor, it will be repeated at one of the future concerts of the Quartet Association, not the least of whose claims to public sympathy rests on the fact of their constant production of new and original works.

#### HER MAJESTY'S THEATRE.

ON Saturday night, after the *Sonnambula*, Gnecco's musical burlesque, *La Prova d'un Opera seria*, was produced for the first time this season, the parts of the *prima donna* and the composer being sustained by Madame de la Grange and Signor Lablache. Lablache was more than ever inimitable—dancing, singing, and mimicking with a zest and a humour not to be resisted. The duet with Madame de la Grange was a *chef d'œuvre* of comic singing and acting. The audience were convulsed with laughter; and Her Majesty the Queen was conspicuous for the keenness with which she enjoyed, and the heartiness with which she applauded, the efforts of the incomparable basso. Madame de la Grange distinguished herself even more than in the opera of *Lucia*. She introduced some ornaments and cadenzas in the duet, which, for taste, originality, and neatness of vocalization, equalled the best efforts of Persiani. Her great triumph,

however, was an air from an opera by a Hungarian composer, F. Erkel, who enjoys a reputation in his own country, although little known out of it. This, in its style, is a masterpiece. The slow movement is expressive and beautifully scored. The *allegro*, for the multiplicity and difficulty of its *traits de bravoure*, can only be compared with the songs of the Queen of Night in *Zauberflöte*, to which, in other respects, however, it bears no sort of resemblance. Madame de la Grange executed this movement with unerring perfection, singing *staccato* passages in the highest register of the voice, up to E in alt., with a point, ease, and delicacy that completely enraptured the audience. The whole was as new as it was wonderful, and on being encored Madame de la Grange repeated it with very little evidence of fatigue. But for the loud shake upon B in alt (with which we had to find fault in the *Lucia*), a feat not pleasant in effect, because not perfect in performance, a more faultless exhibition of vocal skill could hardly be imagined.

The audience was the most crowded and fashionable of the season. Her Majesty remained until the end of *La Prova*.

On Tuesday *Fidelio* was given, and *La Prova d'un Opera Seria* repeated. Stimulated to double exertion by the immense success achieved by the new *prima donna*, Madame de la Grange, Sofie Cruvelli literally sang and acted better than ever in *Leonora*. The delight of the *cognoscenti* was expressed in unmistakable terms, while that of the general public was unanimous and unbounded. For our own parts, we were never so thoroughly satisfied with Sofie Cruvelli, never so thoroughly convinced of her greatness. Now indeed she has established her reputation on so firm a basis that she may set at defiance, or more properly, treat as nought, the exceptional attempts of virulent and blear-eyed criticism to rob her talents and her genius of their rightful heritage. Not only the public is with her, but the entire press—at least all the "better brothers" thereof—and if there be an exception, it only proves the rule. Sofie Cruvelli's *Fidelio*, on Tuesday night, was a grand, complete, and powerful performance, and, as we have hinted, was more finished and decided than ever. The "Hope" song was exquisitely given, and the points in the grand trio in the second act were rendered with irresistible force. The B and C in alt were taken and sustained with a certainty and tone equal to a cornet-à-pistons. We should recommend, however, to Sofie Cruvelli not to gag so much with the pistol in this scene. It is quite enough that *Fidelio* presents the pistol to Pizarro's breast when she interposes between him and her husband at the moment he is about to strike him with the dagger; but directly the trumpet sounds and the Minister's arrival is announced, all further intervention is unnecessary, as Pizarro dared not then prosecute his murderous intentions. Why, then, need *Leonora* follow Pizarro with the pistol pointed towards him? It is by no means effective, and had better be dispensed with.

On Thursday Donizetti's comic opera of *Don Pasquale* brought Madame de la Grange before the public in a character strongly opposed to that of *Lucia di Lammermoor*. On the whole, however, her success was quite as great. We may say at once that Madame de la Grange, as an actress, displays about the same amount of talent in *opera buffa* as in *opera seria*. Her version of the lively *Norina* is intelligent and "comme il faut," without exhibiting any salient points. She never makes a mistake, never violates dramatic truth, and is always pleasing and acceptable; but, on the other hand, she seldom rises above a certain level of



what may be termed propriety, and as rarely succeeds in endowing the character with any strong amount of individuality. The singing of Madame de la Grange is, however, quite a separate matter. She gave the air, "Dell' amorose frodi," in which Norina descants upon her own peculiarities, with charming ease, ornamenting it, after her peculiar fashion, with singular taste and cleverness. In the duet with Doctor Malatesta, which concludes Act 1, her singing was remarkable for fluency and grace. In Act 2 the *soprano* part in the celebrated quartet was given with admirable force and clearness by Madame de la Grange, and the loud encore which followed it was amply merited. The duet with Don Pasquale (Act 3), "Dove corre in tanta fretta," demands more stage vivacity than she possesses; and although the beautiful melody, a *due*, with Lablache, "E du retta la lezione," was extremely well sung, and the animated *cabaletta*, "Via cara sposino," executed with a great degree of brilliancy, the effect of the whole was by no means so irresistible as we have been used to expect from other celebrated singers who have essayed the part of Norina. The *duettino*, "Tornami a dir," although sung with great smoothness and delicacy, created but little sensation. The crowning success of the evening was an interpolation. Madame de la Grange, whose wonderful powers of execution have been duly acknowledged, introduced, as *finale*, a mazurka for the pianoforte, by Schuloff, which she sang almost precisely as the composer wrote it. A more extraordinary effort of vocal facility and skill it would be impossible to conceive. To play Schuloff's mazurka on the piano is not a very easy task; how infinitely more difficult to turn it into an air, and give it, with slight deviations, as a vocal exercise. In this singular demonstration of flexibility and suppleness, the unequalled command of the *staccato*, the lavish employment of the higher notes, and the sureness, decided accent, and unerring intonation, which we but recently eulogised in Madame de la Grange, were, if possible, more remarkable than before. It was really an astonishing performance, and raised the enthusiasm of the audience. Madame de la Grange, unanimously recalled, was compelled to repeat the air, and then once more brought before the footlights, to be newly fêted and applauded.

Signor Calzolari's Ernesto was careful and finished, and he gave the popular serenade, "Com'e gentil," with so much sweetness that he was forced to sing it again before the audience would be satisfied. Signor Ferranti, as Dr. Malatesta, showed decided improvement. He was quite at home in the part, and took good advantage of all the musical points. In the duet with Lablache, "Cheti, cheti," he was justly entitled to his share of the applause and recall. To criticise Lablache's Don Pasquale would be superfluous; it has been long numbered among the most inimitable pieces of musical comedy which the stage possesses. On Thursday night, the great singer and great actor, being in one of his "glorious" moods, kept the house in a continued roar of laughter. The picking up the letter—a piece of irresistible "gagging" which none but Lablache could attempt—and all the other curious points of fun and humour, told with their ancient effect. The general execution of the opera, under Mr. Balfe's direction, was excellent; and the principal performers were all recalled at the end. There was a full house.

During the present week, a selection from the ballet *La Sylphide* has been one of the principal attractions, and Mlle. Regina Forli has acquitted herself with considerable ability in the character. Our countryman, Mr. Viotti Collins, had

an opportunity of displaying his talent in a solo of May-seder's, his performance of which draws down the greatest applause. This gentleman ranks among our first violinists. We must also mention his brother, Mr. G. Collins, principal violoncello, whose execution of the recitatives reminds us strongly of Mr. Lindley. It is worth mentioning, that he is the first Englishman who has occupied this position since Mr. Lindley.

#### ROYAL ITALIAN OPERA.

*Lucrezia Borgia*, the best opera of Donizetti, has seldom, probably never, been more admirably executed than on Tuesday night, when it was given for the first time this season, in presence of an audience so crowded that there was not a vacant place in the theatre, and circulation round the pit was impossible. The three principal characters—Lucrezia, Gennaro, and Alphonso—were represented by Grisi, Mario, and Ronconi. Of all Grisi's characters, without excepting even Norma or Semiramide, *Lucrezia Borgia* is, perhaps, that which most entirely suits her, and in which she is least likely to meet with a superior. She has elaborated it to such a degree of perfection, that not a single weak point presents itself for criticism to discuss. On Tuesday her performance was as great as we ever remember it. The trying point with Grisi in her grand operas is the *cavatina*, where the simple art of vocalization is most severely taxed. Excellence in this depends, in a large measure, upon physical resources; but, as physical resources cannot be supposed to rest for ever unimpaired, even in the case of one so richly endowed as Grisi, it is not surprising that nearly twenty years of arduous exertion should have made inroads upon a voice and stamina, that, in our time, have had few equals. She was however in such force on Tuesday evening that the *cavatina* itself ("Come è bello"), with its florid *cabaletta*, was delivered with surprising brilliancy. How touching her acting in the scene in which this occurs—when *Lucrezia Borgia* watches over the sleeping Gennaro—how full of tenderness her interview with her unconscious son in the subsequent duet, and how truthful her assumption of rage, wounded pride, and eager desire for vengeance in the *finale*, when the young noblemen taunt *Lucrezia* with her many infamies, in presence of Gennaro, needs not be related. In the second act—or rather the first, since what we have already alluded to is described as the "prologue"—the character of *Lucrezia* is still more prominent, and the acting of Grisi rises with the interest of the drama. Her scene with Alphonso, where the guilty wife, for this time only guiltless, strives to move the obdurate heart of her husband, who has resolved upon the destruction of her supposed lover, Gennaro, was exceedingly fine, especially in the passage, "Oh a te bada," when *Lucrezia*, in despair, endeavours to terrify the Duke of Ferrara into compliance with her wishes, by reminding him that she is a "Borgia." The famous trio, in which Alphonso, with feigned courtesy, hands the poisoned cup to Gennaro, and the final duet, when *Lucrezia* persuades the latter to swallow the antidote, were equally striking. The restless anxiety exhibited by Grisi during the ironical conversation which the Duke holds with Gennaro, and her half-suppressed ejaculation, "Gran dio," when she is herself compelled to proffer her son the fatal draught, were not less natural than impressive. In the duet her frantic demeanour, her imploring attitudes, her burst of joy when, the antidote swallowed, she exclaims, "Tu sei salvo; Oh! supremo contento!" and last, not least, the gesture of defiance,

addressed to Alphonso, when she has closed the door upon Gennaro, were electric. This duet must also be noted as Grisi's most perfect vocal effort, throughout the opera. The solemn entry of Lucrezia from the back of the stage, when she comes to retort upon the poisoned nobles for their ancient insults, her terror when she finds that Gennaro is one of them, and her despair and anguish after his death, were represented by Grisi with the utmost grandeur and effect.

If there could have been a doubt about Mario being restored to the full possession of his powers, it would have been effectually set aside by Tuesday's performance. Gennaro is decidedly the best part of this great artist, who never more triumphantly asserted his pre-eminence. His singing and acting were irreproachable from first to last. The "Discesatore ignobile" in the duet with Lucrezia, was sung with a sweetness which gave a double charm to that beautiful melody. The recitative and aria, "Com'è soave quest'ora," was a faultless specimen of vocalization in the pure Italian school, where expression reaches the highest point of grade without approaching the exaggeration which has gone far to make "rant" an almost essential element of modern singing. In the trio, the flowing melody, "Meo benigni tanto," given in a subdued tone, made a grateful contrast to the angry dialogue of Alphonso and Lucrezia. The great feature of Mario's performance, however, and indeed of the opera, was the final duet with Lucrezia, when Gennaro, refusing to take the antidote, is resolved to share the fate of his comrades. This was really superb. The death, managed even more strikingly than last season, when the acting of Mario in this situation obtained such universal praise, was a masterly histrionic effort, worthy of the greatest actors. Ronconi's Alphonso differs from Tamburini's in more than one respect. In the latter the cruel and vindictive nature of the Duke was artfully hidden under a bland and courtly exterior. Ronconi adopts a reading of the character to which his physical peculiarity more naturally inclines him. Even when he feigns an amicable interest for Gennaro, previous to giving him the poison, there is something austere and forbidding in his demeanour, which imparts additional bitterness to his ironical professions, and renders the situation of Lucrezia doubly painful. This view is carried out from first to last by Ronconi with consummate art. There is little or nothing of the hypocrite in his assumption. His performance on Tuesday night was altogether very fine, and he sang his opening cavatina with the greatest effect. The weak point in the opera was the Maffeo Orsini. Before Alboni the "Brindisi" used to attract little or no notice, and it would appear that, now she has abandoned the part, the song for which she established a "double encore" is likely to return to its ancient insignificance. This is a pity, nevertheless. The small part of Gubetta was admirably played by that useful artist, Signor Tagliafico. The choral and orchestral ensemble, under Mr. Costa's direction, was as perfect as ever. The opera was received throughout with the greatest applause; the trio in the second act encored; and Grisi, Mario, and Ronconi, were repeatedly recalled, both at the fall of the curtain and in the course of the opera. At the end Grisi was summoned alone. There has not been, on the whole, a more satisfactory performance during the present season.

MADAME TAGGASTI TASCA, one of the most celebrated of modern Italian *Cantatrici*, has arrived in London for the season.

### Dramatic.

ST. JAMES'S THEATRE.—Mr. Mitchell opened his German campaign on Wednesday evening, with Goethe's tragedy of *Egmont*. The subject is an historical one, and the action of the piece is laid in Brussels, at the period when the rich and prosperous provinces of the Netherlands had been brought by the oppressive tyranny of Philip II. to the verge of open revolt. This fanatic and gloomy monarch, whose nature fitted him rather to be the inhabitant of a cloister than the occupant of a throne, and whose boast it was, that he would prefer not reigning at all to reigning over heretics, exerted the whole energy of his mind, and impoverished the vast possessions which owned him as their lord, in attempting to stop the progress of the Reformation, and restore to the Pope that authority of which he had been stripped. The perseverance with which Philip pursued this darling project, is testified by the accounts we possess of his horrible religious persecution of the Jews and others in his hereditary kingdom of Spain. With such a monarch, it was not likely that the converts to the new faith in the Netherlands would be allowed long to enjoy the privilege, granted by Charles V., of the free exercise of their religion. Philip issued several edicts with a view of re-establishing the old religion, but that which gave the finishing blow was his endeavour to introduce the tribunal of the Inquisition. This roused every class of people in the United Provinces, and remonstrances and petitions poured in from all sides, begging for a repeal of the obnoxious edict. All, however, were unavailing, and, as a last resource, the Flemings resolved to resist the power of the hated tribunal in every possible manner, always protesting, however, that it was not against the King, whom they loved and respected, but against his evil counsellors; that their efforts were directed. Matters at last became so bad, that the regent, Margaret, Duchess of Parma, an illegitimate daughter of Charles V., was no longer capable of managing the public affairs, and, consequently, the Duke of Alva, one of Philip's most unscrupulous and bigoted adherents, was sent with an army to Brussels, to bring the Flemings to reason. Among the many noblemen who had rendered themselves conspicuous in the struggle for liberty, were the Prince of Orange, surnamed the Silent, and the Counts Egmont and Horn. The Prince of Orange fled from Brussels on the news of Alva's approach; Egmont, however, remained, and Count Horn, deceived by the appearance of friendship assumed by Alva, shortly afterwards rejoined Egmont, having first imitated the Prince of Orange's example and left the capital. Under pretext of deliberating on public business, Alva invited the two noblemen to his house. At the conclusion of the council, as they were about to leave, they were both arrested and cast into prison, whence, after the lapse of several months, they were both led to the scaffold and beheaded. Such is a scanty outline of the subject which Goethe has selected for his tragedy. Like everything that Goethe wrote, the piece abounds in beauties of a very superior description. But while, as a poem, it is certainly most beautiful, as a drama it is, like most German plays, defective in construction. We are fully aware that high class critics will sneer at our remark, looking down with contempt, as they do, on this quality. To such persons we merely reply: "You may be right. Construction is worth nothing, and ought only to be looked for in such scribblers as Scribe and Dumas. Still it is necessary for the stage; and if it is so far beneath the dignity of great poets, then let great poets content themselves with writing poems for the closet, where they are ad-



mirable, but not thrust them off the stage, where they are totally out of place." In Germany, where people think so much, and do so little, the beautiful language and noble sentiments of *Egmont* have been sufficient to render it highly popular; but in England a little more interest would certainly not have been objected to, and we are of opinion that even in Germany it would not have rendered the piece less acceptable. The best proof of our assertion is the sympathy invariably evinced for Clärchen—the young, beautiful, and tender Clärchen—whose love for Egmont in his prosperity is only equalled by her devotion for him when he falls into Alva's snare and is condemned to death. Had Goethe possessed a little more of the much-reviled constructive faculty, he would have heightened the effect of his play by rendering Clärchen a necessary portion of its development, and not a mere episode in it, no more connected with the historical part than the black gentleman on one side of the puppets, which the youth of this favoured country delight in making dance by pulling a string, is related to the yellow and spotted warrior on the other side. They are bound up together, it is true, but the gymnastics performed by the one do not, in the remotest degree, increase the pleasure produced by the evolutions of the other. We may mention, by the way, that Schiller strongly objected to the introduction of Clärchen, because it was at variance with historical truth, Count Egmont not only being married, but having nine children, to whom he was fondly attached. Whether or no Goethe overstepped the limits of poetical justice in this instance, we will not take on ourselves to decide, but we involuntarily think of a certain popular legend concerning a kettle and a tin-pot, when we hear a departure from historical truth so sweepingly condemned by Schiller, who certainly, in this particular, threw Goethe entirely in the shade, by making Elizabeth and her victim meet in his tragedy of *Mary Stuart*. Of the troupe engaged by Mr. Mitchell, we can speak in terms of high praise. Foremost in the list is Herr Emil Devrient, the representative of Egmont. Herr Emil Devrient's impersonation of the affable, accomplished, light-hearted and courageous Flemish nobleman, was a masterly performance. It exhibited no "points" that took the audience by surprise and extorted from them that sudden and almost involuntary applause which a Kean or a Macready used to win, but it charmed and delighted by its refined elegance and occasional force. Herr Devrient is one of a family who may be termed the Kembles of Germany. His father and his uncle were both great actors, and his brother, Carl Devrient also embraced the same profession, when his country no longer needed his sword after the battle of Waterloo, where he served as an officer in an infantry regiment. Emil Devrient possesses a handsome, expressive face, a fine eye, a commanding figure, and a full sonorous voice. The purity of his pronunciation can only be appreciated by those who are thoroughly conversant with the German language. Frau Stotte, who played Clärchen, is a lady of considerable ability. We cannot, of course, always judge correctly of an actress after having seen her only once; but at present, it strikes us that Frau Stotte is more effective in scenes of quiet pathos and girlish naïveté than in those requiring a display of passion and power. She was admirable, for instance, in the scene where, after she has determined to commit suicide, on hearing of Egmont's condemnation, she replies, on being solicited to return home, that she will do so, adding, "Du weiss nicht wo meine Heimath ist," (you do not know where my home is), by which she refers to the grave, while in the scene pre-

ceding, where she endeavours to urge the citizens to rise in Egmont's defence, she appeared to us to be certainly wanting in vigour. Our limited space will not allow us to give a detailed account of the other artists engaged. We must therefore be contented with mentioning them generally as exceedingly good, especially Herren Birnstill and Denk, who both possess no ordinary amount of comic talent. The scenes with the citizens of Brussels, in which these two gentlemen both play prominent parts, are particularly worthy of the attention of all who visit the theatre; in the first place on account of the artistic manner in which every one engaged acquits himself, and secondly from the vivid picture they convey of the manners and customs of the period. In these scenes, Goethe has given us as clear an insight into the citizen-life of Brussels under Philip II., as Schiller, in *Wallenstein's Lager*, has of the military life of Germany, at the time of the Thirty Years' War. The dresses were exceedingly good, and very correct. Duke Alva's costume and whole appearance, in particular, were scrupulously faithful to the best portraits we possess of that personage. The audience were highly delighted with the evening's entertainment. Herr Emil Devrient and Frau Stotte were called on several times during the course of the evening, and had to appear again at the fall of the curtain. An introductory address was spoken before the commencement of the piece, and the original music composed for it by Beethoven, was played by the band. In conclusion we must congratulate Mr. Mitchell on having achieved so fair and legitimate a success as that which rewarded his enterprising endeavours on Wednesday night, and we must congratulate ourselves still more on possessing so judicious and liberal a caterer for the public amusement as Mr. Mitchell. The house was crammed in every part, and comfortably crammed, in fact, as we know to our cost, having had a crick in the neck ever since, from our "craning" over the slips to obtain a view of the stage. Her Majesty and Prince Albert occupied the Royal box, and remained till the conclusion of the performance.

OLYMPIC.—The Whitsuntide entertainments at this popular theatre commenced with the favourite three-act drama of *Esmeralda*; or, *the Hunchback of Notre Dame*; the Hunchback and *Esmeralda* being represented by Mr. H. Farren and Miss L. Howard, respectively. Mr. H. Farren's Quasimodo is a fine piece of energetic melo-dramatic acting, and his "make-up" for the character is admirable. Both he and Miss L. Howard were called before the curtain at the conclusion of the piece. After the drama, was produced, for the first time, a new extravaganza, founded on a tale in that inexhaustible California for burlesque writers, the "Arabian Nights," and entitled *Ganem, the Slave of Love*. Virgil asks:

"Improbe amor, quid non mortalia pectora cogit?"

—a question to which there are so many answers that no man's lifetime would ever suffice to write them all down; and, therefore, as we have but a limited period for the production of this criticism, we shall content ourselves with merely giving one or two. We know, then, from Byron, that love "strengthens the weak and tramples on the strong;" we also learn from the old song, that

"Tis love, 'tis love, 'tis love, 'tis love

Which makes the world turn round;" and we see, by the present burlesque, that, besides making the world turn round, it also makes the Caliph Haroun Al-rasid (Mr. Shalders) turn a mangle. The Commander of the Faithful has been induced to devote his energies to this

simple, but healthy branch of manual labour, in consequence of his passion for Alkalomb (Miss E. Turner), a sprightly little mantua-maker, whom he visits incognito, and for whose sake he casts aside the pomp and state of royalty, and, as we have just mentioned, consents to become a second Mantilini. Alkalomb, however, is not the Caliph's first love. He has previously been enamoured of a beautiful slave, named Fetnah (Miss F. Maskell). This excites the jealousy of his queen, Zobeide (Miss Fielding), who attempts to burk the pretty favourite by having her conveyed, locked-up in a large trunk, to a remote spot, where the Queen's retainers have orders to bury her alive. From this horrible fate, however, Fetnah is rescued by Ganem (Miss L. Howard), a young merchant, who instantly falls in love with her, and conveys her to his own house. All this is brought to the Caliph's ears, who orders his vizier (Mr. Clifton) to go and arrest Ganem; but Ganem escapes by getting out of the window, and the vizier contents himself with burning down his house. Through the destruction of his property, Ganem is rendered penniless, and reduced to adopt the profession of a shoe-black in order to gain a living. While exercising his new profession, the young merchant is recognised by the Caliph, who, instead of having him bowstrung, asks him very politely to dinner, as he has learnt from Alkalomb that Ganem is her brother, and therefore forgives him. On their arrival at the palace, they find the queen, who is waiting to have her bonnet tied on. Of course the bonnet is from the *magasin de modes* of Alkalomb; of course that young lady brings it home herself; and, equally of course, she recognises in the Caliph her mangle-turning lover. There is now every prospect of a pretty stiffish breeze, and the various personages appear to be in about as neat a fix as the characters in the celebrated dagger scene in the *Critic*, when the fairy, Malevola (Miss Rawlings), who is Zobeide's godmother, suddenly shoots up from the regions below, and by whisking off her godchild to her subterranean realm, extricates all those concerned from their difficulty, as effectually as does the beef-eater in Sheridan's farce, who commands the dramatis personæ, "In the Queen's name to drop their daggers." By the way, how some married men must regret that *their* wives have not got god-mothers, like Malevola. All the characters were excellently sustained, especially that of Ganem by Miss L. Howard, who danced delightfully, sang nigger parodies enchantingly, and looked killingly; and that of the Caliph, by Mr. Shalders, whose pompous, burlesque gravity and "make up" were admirable. The piece is very well written, and abounds in those strange and totally unlooked-for puns for which the author, Mr. Talford, is celebrated. This gentleman appears to possess the power of doing what he likes with the English language; at his command it twists, and twirls, and wriggles about, just like those wonderful beings, whom we see at Franconi's or Astley's, putting their heads under their arms or in their coat-pocket, or winking at you from under their legs, as if to prove that they had not, and never did have, such a thing as a backbone in their possession. Or, perhaps, we may compare the vernacular in this author's hands to the sheet of paper which a well-known aspirant for public favour, about the streets of the metropolis, is in the habit of transforming into a thousand different shapes, with the greatest ease and indifference, as if it were the easiest thing in the world to effect, and really not worth mentioning. The dresses are rich and in exceeding good taste, the new scenery very nicely painted, and the general getting-up of the piece such as fully merited the unanimous applause with which it

was greeted. Its success was not one instant doubtful, and will, no doubt, cause it to have a very long run.

VAUXHALL.—The royal gardens have for more than a century rejoiced in a popularity which no rivalry has been able to lessen. Other pleasure gardens have sprung up and they have been patronised so long as their novelty lasted, but the true public have remained faithful to the "one loved spot," which had been a memory and the delight of their fathers, as it remains the especial delectation of the present generation of pleasure seekers. Vauxhall has a world-wide reputation; there is no corner of the earth in which its beauties have not been dilated upon, and no foreigner, whether patrician or plebeian—Imperialist or Republican—Conservative or Radical—learned or ignorant—but upon his arrival in England, hastens to tread its myriad-lamped arcades—its leafy glades—and famed Italian Walk. The present director has sought, and with complete success, to heighten and increase its various former attractions; and in truth, the aspect of the time-honoured spot has been completely changed—and much that years had injured has been restored. Artistic taste has been combined with judicious thought—and every point of the gardens is now beautified by some graceful or picturesque feature. The style of entertainment is now refined; and the performers—vocal, instrumental, and choregraphic—are of the best class: care has been taken in their selection, and the general result is admirable. The season commenced on Monday night, and although the weather was ungenial, crowds of loyal subjects—for it must not be forgotten, Vauxhall is, *par excellence*, the "Royal property"—thronged the several walks, gazing with delighted wonderment at the marvels of the spot. It is only those who remember the gardens some few seasons past, will fully appreciate the skill, taste, and energy which have been brought to bear upon the present undertaking. The introduction of the moving diorama of the "Arctic Regions" is full of the deepest interest, while Sir John Franklin and his crew are ice bound in the black North. The vessel cutting through the ice, and the various incidents and perils of the voyage, are very graphically represented. The diorama exhibits the scene in two of its principal phases—the height of the short and transient summer, and the depth of the long and dreary winter. Again, a large space of the garden, formerly occupied by humid supper boxes, is now devoted to an elaborate set view of the Lake of Lucerne and the surrounding country. Thus we are transported from icebergs and snow-wastes, and imprisoned ships, to the golden sunshine, sparkling waters, and genial atmosphere of the "sweet south." The great picture represents the *Piazza de Toros* at Madrid. The building which was whilom a cirque, has been transformed into an elegant Théâtre de Ballet for the brilliant poses of the danseuse, and so constructed as to exhibit every choregraphic combination in its utmost development, and with its utmost effects.

The new ballet divertissement of *Zelita, the Maid of Calabria*, is among the prettiest of the class we have seen. It contains just sufficient plot to break the monotony of still recurring dances, while the interest is excited by the incidents. It is a pretty love story of a French officer, who, in pursuit of a gang of Calabrian smugglers, is taken prisoner by the bright eyes and fascinations of the young and piquante Zelita. The officer is doomed to suffer death; but, of course, is saved by the vivid intercession of the lady, who, equally of course, feels an ardent passion for Captain Adolphe. The chief smuggler at length gives his consent to the union, and the officer is thereupon invited to a Calabrian



festival given in honour of the bridal. The scenery is charmingly painted; the groupings are both novel and picturesque; the dances are composed with great elegance, and the music is brilliant and effective. The splendour of the concluding scene is quite overpowering, and the effect of the statuesque appearance of the living figures placed beneath burning arcades and innumerable jets of coloured lights, out Beverly's Beverly. The audience were quite in a fury of delight. Madlle. Pieron, from the Academie de Musique at Paris, is of petite figure, and exquisitely formed. She dances with grace, finish, elevation, and perfect aplomb. Her style is of the highest order, and her pantomime is distinguished by its eloquence and entire absence of grimace or exaggeration. She quite took the audience by surprise, and achieved an honourable triumph. Madlle. Julien, whose talent as a dancer has been long appreciated by the visitors of Her Majesty's Theatre, has greatly improved. She was received with marked favour, and was loudly applauded. The four other ladies from the Grand Opera are admirable dancers, and displayed the result of a good school by the neatness of their execution, and M. Honoré, the chief of the smugglers, greatly assisted in giving completeness to his work. Indeed, the new ballet, with the Parisian dancers, pretty *pas*, graceful dresses, and efficient corps de ballet, was a decided triumph. The choir of madrigal and glee singers is a move in the right direction. Festa's charming "Down in a flowery vale," and John Wilbye's "Flora gave me sweetest flowers," were sung smoothly, and the points delivered with admirable decision. The new tenor, Signor Martini, has a voice of much power and sweetness, and was rapturously encored in Verdi's "La mia letizia" and Balfe's inspiring "When the fair land of Poland." He will be found a vast acquisition to the vocal force of the gardens. We must not forget the veteran Green, who made his first farewell ascent on Monday. Public curiosity has long been excited by this patriarch of ballooners, who may be said to be on the eve of concluding that long career in which he has spent nearly as much time in the air as on the ground, and who may also be justly termed the pioneer, as he is the veteran, of aerial navigation. In every department the visitor will recognize changes, and where he sees alterations he will find radical improvement; indeed, there has been a general reformation; and we sincerely hope that Mr. Wardell may receive a reward commensurate with the amount of liberality, energy, and taste which he has devoted to the Royal gardens.

#### MRS. ANDERSON'S CONCERT.

THE annual morning concert of Mrs. Anderson, pianist to Her Majesty the Queen, took place on Wednesday at the Royal Italian Opera, in presence of a crowded and fashionable audience. Owing to an accident to one of her fingers this accomplished professor was unable to attempt a concerto with orchestra, or a solo, as on former occasions, and confined her efforts to the accompaniment of Beethoven's "Adelaide," which beautiful air was sung with perfect taste and refinement by Signor Mario. Mrs. Anderson, who was led on by Mr. Costa, was warmly recognised by the audience. Her place was worthily filled by her pupil, Miss Anderson Kirkham, a young pianist of very great promise, who played the difficult concerto in G minor of Mendelssohn, from memory, with remarkable dexterity and judgment. She was warmly and deservedly applauded. The vocal programme combined all the strength of the Royal Italian Opera company, besides Madame Clara Novello, who sang "Bel raggio," from *Semiramide*, with her accustomed skill. Madame Grisi did not attempt a solo, being doubtless fatigued with her previous night's exertions in *Lucrezia Borgia*. She sang two duets—one with Formes, from the *Hugue-*

*nots* (Act II.), and the familiar "Tornami a dir," from *Don Pasquale*, with Mario—both of which produced their wonted effect upon the audience. One of the most admirable performances of the morning was a German song, entitled "Das Sträussle," by Haas, in the Swiss style, consisting of three couplets—the first simple, the other two progressively elaborated; this was executed by Madame Anna Zerr, and so delighted the audience that it was unanimously redemanded. Madame Castellan, in "Luce di quest'anima," displayed her accustomed vocal facility, and was equally successful in the duet, "Quanto amore," from *L'Elisir* in which Ronconi was a veritable Dulcamara in plain clothes, as vivacious and humorous as in his stage costume. M. Gueymard repeated the clever romance of Boulanger, "La nuit du Bucheron," with the same effect as on the occasion of its first introduction; Morley's quaint madrigal, "Now is the month of May," was well sung by the chorus, and encored; Ronconi and Marini gave the "Suoni la tromba," with appropriate vigour; the trio for three basses, from Meyerbeer's *Margherita d'Anjou*, was sung with great spirit by Ronconi, Tagliafico, and Formes; the comic trio, "Papataci," although late in the concert, was given with such goodwill by Ronconi, Marini, and Signor Galvani, that it was heartily welcomed; and, last not least, the popular duet, "O Santa Melodia," from *Les Martyrs*, sung with immense power by Madame Julienne and Tamberlik, created the ordinary sensation. Several concerted pieces were introduced—among others, Beethoven's chorus, "The Calm of the Sea," a selection from Mendelssohn's *Walpurgis Nacht*; a chorus from *Guillaume Tell*; and another from Weber's *Preciosa*, which displayed the vocal and instrumental forces under Mr. Costa to the usual advantage. The overture to *Oberon*, and a *cavatina* of Coppola, sung by Miss L. Pyne, we arrived too late to hear. The other instrumental pieces were, Herr Joachim's *fantasia*, for the violin, on Scotch airs, splendidly performed; a duet for violoncello and contrabasso, for Piatto and Bottesini, in which one outdid the other in the alternate exhibition of mechanical wonders; Maurer's concertante for four violins, brilliantly performed by Messrs. Sinton, Blagrove, Cooper, and Day; and Osborne's duet on the *Huguenots*, for two pianofortes, by Misses Kate Loder and Kirkham. Long as was the entertainment the audience were so well satisfied that very few left the theatre before the termination.

#### MEETING OF THE CHARITY SCHOOLS.

THE anniversary meeting of the charity children, consisting of deputations from the various schools in the metropolis and its vicinity, took place on Thursday morning, in the nave of St. Paul's Cathedral. The number of children assembled amounted to between 5000 and 6000, which, with the congregation, consisting of a still larger multitude, formed a very imposing spectacle. The *coup d'œil* presented at this great festival, the origin and history of the meetings, &c., have been so often described that it would be superfluous to recur to the subject. We are glad, however, to be enabled to state, that on no former occasion has there been so pressing a demand for tickets, and that the drawing-room held the same day at Buckingham Palace in no way militated against the interests of the charity.

The ceremony consisted, as usual, of full cathedral service. The lessons were read by the Rev. W. J. Hall, one of the minor canons of St. Paul's; the reading psalms were chanted by the gentlemen of the choir, the children joining in the "Gloria Patri," to the tune of Jones's double chant, in D, with the slight alteration which Haydn introduced towards the end. Jones was the predecessor of the late Mr. Attwood, as organist of St. Paul's Cathedral. What were his attainments as a musician can now only be judged by the double chant in question, which, in spite of its popularity, is somewhat common-place. The idea of Mr. Goss, the present able and learned organist, to make a new tune for the Psalms, and leave the chant of Jones to the "Gloria Patri" and the children, is well worth consideration. The music accompanying the service presented no variation from the stereotyped selection which has prevailed for years. The suffrages were by Tallis; before prayers the children sang the 100th Psalm; previous to the sermon (preached by the Right Rev. the Bishop of Hereford, from the text of Isaiah, chap. 8, verse 18,—"Behold, I and the children," &c.), they gave



the 113th Psalm; and after the sermon the 104th. So far we see no reason for innovation; the great feature of the meeting is the singing of the children, and they are likely to sing best that with which they are most familiar. The pieces assigned to the choir, however, might advantageously be replaced by something better and more modern. The "Te Deum" and "Jubilate" in A, of Dr. Boyce (composed in a great hurry for the coronation of George III.) are little better than twaddle, and even the coronation anthem of Handel (in D), "Zadok the priest," fine as it is, has lost much of its original attraction. Here would be a real opportunity for making this anniversary meeting subservient to the purposes of art in its highest and most sacred expression. As in the anthem the children's voices are always introduced in unison, on certain emphatic passages, it would be easy for a composer of genius and acquirement to write a piece of music, for choir and organ (supposing a full orchestra to be beyond the resources of the festival), in which the thousands of young and fresh voices, of boys and girls, might be rendered a new and striking element of effect. The "Hallelujah" chorus, with which the ceremony concludes, should always be retained, since it is impossible for art and genius combined to excel this wonderful composition in the simplicity and grandeur most appropriate to the text.

What has always been the theme of admiration to foreign musicians and connoisseurs (from Haydn of old to Berlioz of the present day) in the anniversary meetings of the schools, is the children's song in unison. This was yesterday as solemn and impressive as ever—most especially in the 100th Psalm, a tune which, in its particular style, is incomparable. In the Psalms, the "Gloria Patri" was also remarkably well sung, accompanied by the trumpet and drums, as well as by the organ. Some expedient might, nevertheless, be found to make this still more effective. Owing to the great distance between the place occupied by Mr. Bates, of Woodford (the guidance of whose *baton* the children are supposed to follow), and the position assigned to the four brass instruments, the possibility of a decided accent is doubtful, and in nine cases out of ten the trumpets are behind both the children and the organ. So intelligent a musician as Mr. Goss, were the matter left in his hands, might easily remedy this discrepancy, which frequently deteriorates from the beauty of the *ensemble*. In some passages we have never heard the children sing so well as on Thursday. In the anthem of Handel, they gave the frequently recurring unison phrase on the words, "God save the King, may the King live for ever," with magnificent force, precision, and intonation—qualities preserved wholly unimpaired even up to the F sharp, upon which the climax of the emphasis occurs. Anything more sublime than this, as a simple and unaffected effect of musical sounds, could hardly be imagined. The responses, in the *preces* of Tallis, were also given with great solemnity and faultless precision by the children, whose multitude of young and unworn voices it was refreshing to hear. Although by no means what it ought to be, and could be, were the necessary precautions taken, the choir (consisting of deputations from Westminster Abbey, St. George's Chapel, Windsor, Chapel Royal, the Temple, and St. Paul's Cathedral) was more numerous and more efficient than that of last year. Owing to the accommodation afforded by the enlargement of the gallery (a suggestion of Mr. Goss), there was room for nearly 100 singers, one half of whom, at least, sang well, some sang not at all, and the rest would have done wisely to follow their example. Among the choir were observed, in surplices, M.M. Berlioz, Joachim, Osborne, and other well-known musicians, the value of whose exertions, although not professed singers, was by no means to be underrated. Mr. Bates was, as usual, the conductor. Although we cannot admit the slow and undecided manner of beating which this gentleman adopts to be advantageous, we are quite ready to acknowledge the difficulties he has to surmount, and to give him credit for what he accomplishes. To keep so vast a body of children in strict time with the organ is no easy matter—especially when it is remembered that they are gathered from so many different quarters, and are previously submitted to the jurisdiction of masters of such various degrees of taste and acquirement. The office of drilling the children in anticipation of the festival devolves jointly upon Mr. Bates, and Mr. George Cooper, sub-organist of St. Paul's, and one of our most eminent native musicians.

On the whole the festival went off most satisfactorily. Mr. Goss (assisted by Mr. George Cooper) presided at the organ with his accustomed ability, and to his influence the promise of improvement we have observed is chiefly to be traced. Mr. Goss has it in his power to do much more; and, if backed by the authorities, he is not likely to be behindhand. The dinner which used to follow the anniversary has been abolished; for what reason is not published. On inquiry, however, we were informed that the donations would be likely to amount to £550, or thereabouts, which, as the expenses of the festival, every item considered, cannot fall far short of £400, will not leave a very magnificent sum to be applied to those charitable objects which are supposed to be among the chief ends of the annual meeting in St. Paul's Cathedral.

### Miscellaneous.

**THE MISSES BIRCH'S SECOND SOIRÉE.**—This took place yesterday week at the Beethoven Rooms, in Queen Anne Street. The vocal responsibilities were committed to the two Misses Birch, and the two Misses Dolby. Mr. Bodda also was engaged, but was prevented from coming by illness; nor was this the only disappointment, for Miss Dolby was so hoarse as to be unable to do more than make a painful and ineffectual effort at a single song. From these causes the first act was curtailed of its fair proportions. The two first movements of Beethoven's quartett (No. 7) commenced the concert, the next being reserved for the second part. Beethoven, it seems, is still but "caviare to the general," and can be taken only as strong food is given to weak stomachs, in small portions at long intervals. Miss Goddard played Prudent's fantasia on *Lucia di Lammermoor*, with her usual fiery digital brilliancy. The Misses Birch gave two Scotch duets, "Ye banks and braes," and "Roy's wife of Aldivalloch," with the precision and delicacy, resulting from the habit of constantly practising together, enjoyed by those of the same kith and kin. In the second part, after the remainder of Beethoven's quartett, Miss Eliza Birch stepped forward and delivered Edward Loder's song, "I heard a brooklet gushing," in which the writer has given the effect of a running brook on a vivid imagination which hears the voices of the water nymphs in the noise of the stream. The harmonious "babbling" of the rivulet is conveyed in a rapid arpeggio of semi-quavers accompanying the melodious comment of the voice. The taste that invariably guides Miss Eliza Birch in the choice of her songs enabled her to deliver this fanciful effusion of Mr. Loder's muse with the eloquent and graceful expression that it required. The accompaniment, on which so much depends, was capitally played by Signor Negri. Mr. Benson followed in a song "Meeting and parting." This gentleman's voice is more sweet than powerful, but the purity and natural feeling with which he sings, have already placed him in the foremost rank of our orchestral tenors. The frequency with which Miss Goddard plays the fantasia from *Don Giovanni*, is the best comment on her most admirable performance. Linley's pretty ballad, "I was happy ere I loved you," was charmingly given by Miss Birch, and Curschman's trio, "Te prego," made a very effective wind-up to the selection. The rooms were as full as at the first soirée.

**ENGLISH GLEE AND MADRIGAL UNION.**—The Speaker, on Wednesday, June 3rd, entertained a numerous assemblage of the nobility and gentry at his mansion, in Eaton Square. During the evening a concert was performed by "the English Glee and Madrigal Union," Mrs. Endersohn, Miss M. Williams, Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. A number of their most classical glees were comprised in the programme, which were sung with the greatest perfection and delicacy.

**HILDEBRAND ROMBERG.**—We have to record a legitimate success obtained on Tuesday last at the concert given at Buckingham Palace, before her Majesty and the Court, of a young artist, Herr Hildebrand Romberg, whose violoncello playing excited the greatest admiration. His tone is full and powerful, and his bowing denotes the admirable school to which he belongs. If we add that his intonation is perfect, we can say little more to prove him the worthy successor of his grandfather, the great Romberg.

**HANOVER SQUARE ROOMS.**—Mdlle. St. Marc, a young piano-

forte player of considerable promise, gave her first evening concert on Thursday night. The room was crowded to suffocation. Madlle. St. Marc played Beethoven's trio in G, with Messrs. Bezold and De Munnik, a fantasia by Dreychoek, and other *nocturnes*. She was greatly applauded in all her performances, and recalled after the fantasia. Madlle. St. Marc was assisted by Mlle. Hugot, a clever singer of French romances, who had previously made a favourable sensation at Madame Puzzi's concert; Mesdames Elz Garein, Lemaire, Schütz Ohlson; Miss Jacobs; MMs. Jonghman, Giabetta, De Becker, Reichart, and Fedor (vocalists); MMs. Giulio Regondi and Charles Salaman (instrumentalists). The programme included an infinite variety of pieces in all possible styles, which appeared to give unanimous satisfaction to the great majority of the audience.

MRS. JOHN MACFARREN gave her second *Matinée* on Saturday, at the New Beethoven Rooms. As a pianist, she displayed her much-admired powers in very various styles, and to equal advantage in all. She played first a selection of the short pieces of Mendelssohn's, demanding musical feeling of a high order; then the grand sonata for four hands, in A flat, of Hummel, requiring grace and delicacy; in this she was supported by Mr. W. Sternedale Bennett; the performance was admirable; next, a *nocturne* of Chopin, requiring certainty of execution and piquancy of manner; subsequently a *caprice* of Herz, requiring brilliancy and finish; and finally, with Miss Kate Loder, the very effective duet of Mr. Osborne for two pianofortes, on themes from the *Huguenots*, requiring power and precision. Mrs. John Macfarren was warmly applauded throughout. The other artists engaged in the morning's performance were Mr. Balsir Chatterton, Signor Bottesini, M. Rousselot, Miss Poole, Madame F. Lablache, Mr. Swift, and Herr Reichart, who, with his usual good nature, sang an additional song to compensate for the absence, through hoarseness, of Signor F. Lablache. Mr. Walter Macfarren conducted, and Mr. Frank Mori accompanied Herr Reichart in a new song of his own, entitled "Farewell"—a very charming composition. The audience, notwithstanding the inclemency of the weather, was numerous, and highly fashionable. Among the visitors we noticed the Marchioness of Aylesbury, the Countess of Bradford, the daughters of the Marchioness of Camden, the Ladies Bridgeman, Lady Carmichael Anstruthers, Lady Helen Stuart, &c. &c. &c.

HUNGARIAN MUSICAL COMPANY.—Kalozdy's Hungarian Band, after a successful tour in the provinces, have returned to London for the season, and will give the first of a new series of performances at the concert room of the Princess's Theatre this evening. At Birmingham, Leicester, Boston, and Peterborough, they have been enthusiastically received, and we trust their provincial successes will be followed by a metropolitan patronage worthy of their ability and untiring industry.

KENSINGTON GARDENS.—The band of the 1st Life Guards, under the direction of Mr. Waddell, the Band-master of the regiment, commenced playing on Tuesday in the above gardens, from four to six o'clock, a selection of quadrilles, waltzes, and polkas of our best composers, and will continue doing so every Tuesday and Friday until further notice.

REUNION DES ARTS.—On Monday last the fourth *soirée* of this society took place. The programme consisted of the quartett in C by Mozart, beautifully rendered by Messrs. Jansa, Kreutzer, Goffie, and Lutgen; song by Mlle. Herrmann; solo, violoncello, Herr Hildebrand Romberg, who played with much expression, and has a fine tone and pure intonation; song by Mr. Kingburry, charmingly rendered by Miss S. Messent; solo, flute, Mr. W. G. Nichols; German songs, Mlle. Bochkoltz Falconi, who again produced a great effect and was encored; trio, for piano, violin, and violoncello, a new and beautiful composition by Herr L. Jansa, who played it in concert with Madame Goffie and Herr Lutgen, and the *ensemble* was perfect, and much applauded; aria, Miss Blanche Young; solo, piano, Madame Goffie, who played Liszt's Tarantella with great energy and perfect execution, taking the tempo very fast. She was called to repeat it, but as the usual hour had arrived when the company generally depart, the trio of Beethoven's *Fidelio* finished the *soirée*. The rooms were filled with fashionable company. The next *soirée* will take place on Monday, June 7th.

HERR OBERTHUR'S CONCERT.—This eminent composer and harpist gave his annual concert in the Beethoven Rooms, Harley Street, on Monday, May 24th, before a very fashionable and overflowing audience. Besides his own acknowledged talent, he brought before the public at least three artists who, if we are not mistaken, will make their names popular in the musical world. Herr Holzel commenced the concert by singing in excellent style an aria from *Puritani*, for which he received unanimous applause. Herr Moralt performed a solo on the violin, and displayed not only great execution and command over the instrument, but some peculiar novelty in the manner in which he treated his subject. Madlle. Rosa Kastner, from Vienna, made her first appearance as a pianiste, and proved herself one of the first order; her *début* was most gratifying, and showed that her abilities had not been over-rated. The charming way in which she performed Kullak's fantasia "Perles d'écume," called forth general applause; and in Gottschalk's "Le Bananier" (*chanson nègre*), she exceeded all that had been anticipated, and received a most enthusiastic and unanimous encore. Madlle. Kastner then returned to the piano, and played a *nocturne* by Blumenthal, in a most elegant and charming manner. Herr Ander and Herr Holzel sang a duet from *Elisa e Claudio* most effectively. Madame Macfarren, in "Nobil Signor," was in excellent voice, and received the applause she well deserved. Herr Oberthur, in his harp solo (*Élegie*), "Una lagrima sulla tomba di Parish Alvaro," gave the most unqualified delight. His talent, both as composer and pianist, belongs to the true and legitimate school: his trio for violin, violoncello, and harp, on motives from *Lucia di Lammermoor*, was very effectively played by Herr Moralt, Herr Romberg, and Herr Oberthur. The motives were well brought out, and the general treatment of them was sufficient to stamp the composer as an artist of very great talent. Herr Ander sang with great effect Beethoven's "Adelaide." His voice has great power and flexibility, and he was loudly applauded. Miss Lascelles sang "Or le sal'onda coll pensier mio" by Mercadante, and she was much and deservedly applauded, as she was, also, in an Irish ballad. Herr B. Romberg made one of the most unassuming *débuts* we have seen for some time, in a solo on the violoncello, in which he gave evident symptoms of great talent: his tone is good, without being forced—his execution distinct and clear; and we have no doubt that he will be a great acquisition in the musical circles. Herr Holzel on being heard again in two German songs, composed by himself, did not lose the favourable impression he had made; he was enthusiastically encored. Last, although not least, in the estimation of the audience, Herr Oberthur performed three compositions of his own, which gave universal satisfaction. The nocturne was given in the most masterly style. The nuns prayer was also highly appreciated; and "La Cascade," a delightful composition brought the concert to a conclusion in the most sparkling and brilliant style. Herr Rummel and Herr Kuhe were the conductors.

CITY OF LONDON INSTITUTION, ALDERSGATE-STREET.—At the last fortnightly concert (on the 28th ultimo), the following artists assisted—Misses Ransford, Eyles, Lascelles, Woolf (pianoforte), Messrs. G. Tedder, Ransford, senior and junior. Several glees by Bishop, and Stevens, were admirably sung, Stevens's "From Oberon, in fairy land," being rapturously redemanded. Miss Ransford, a young vocalist possessing a splendid voice, with a refined method of using it, sang Rossini's air from *Semiramide*, "Bel raggio," most artistically. Miss Eyles gained a well-deserved encore for her expressive version of Blockley's pretty ballad, "Evangeline." The popular trio, "My lady the Countess," in which Miss Lascelles sustained the *contralto* part cleverly, was admirably given, and redemanded. Miss Woolf executed two fantasias on the pianoforte in first-rate style: this young lady is an artist of great merit. Mr. G. Tedder sang "She is not here," "The White Squall," and "Jessie the Flower of Dunblane," with admirable effect: in the second song, the rich quality of his voice was finely developed. Mr. Ransford sang his own song "The Oak and the Ivy," and gained a well-deserved encore in "Old Simon the Cellarer," to which he imparted great humour. Mr. W. E. Ransford assisted in the concerted music in a judicious manner. The concert was under the direction of Mr. J. Walton. (From a Correspondent.)



**PRINCESS'S CONCERT ROOMS.**—A very agreeable concert was given in these rooms on Wednesday by Miss Ellen Stewart, whose clear and neat soprano voice, agreeable style and excellent taste in singing will, in all probability, soon render her name more popular than it is at present. Miss Ellen Stewart was assisted by Miss Birch, Mrs. Alexander Newton, Miss Messent, Mr. Sims Reeves, Mr. Frank Bodda, and others of the *dii minores* of song. The *beneficiaire*, with Mrs. Alexander Newton, was encored in Balfé's duet, "The Sailor sighs," as also in "Annie Laurie." Sims Reeves was encored twice—in a ballad by Howard Glover, and a serenade by C. F. Desanges. The room was tolerably full.

**THE HOLY LAND.**—The exhibition of the Holy Land, at the Egyptian Hall, Piccadilly, has recently received an additional attraction in the shape of a choir, which performs a variety of choral music in the course of the representation of the Diorama illustrating the tour from Egypt through Arabia to Jerusalem. The "Kyrie Eleison," "Gloria in Excelsis," and "The Jews' wail," are very effectively executed by the choir; while the general vocal performance consists of a selection of Hebrew, Arab, and appropriate English melodies. Altogether this novel introduction is appropriate, and acts as a pleasing auxiliary to the already popular and instructive pictorial illustration of the Holy Land.

**DEATH OF M. HANSSENS.**—M. Hanssens, who cannot fail to be remembered as the popular conductor of the German Company at Drury Lane, some few years since, as well as the *Opera Comique* at the St. James's Theatre, died at Brussels, on the 6th of May, of an attack of apoplexy. A short memoir of the life of M. Hanssens will be given in our next number.

**WHITEHAVEN HARMONIC SOCIETY.**—This society gave a concert at the theatre on Tuesday evening. The committee had formed an engagement with those celebrated vocalists the Misses Smith. The first part of the entertainment consisted entirely of sacred music. In Mudie's duet, "Lord, Thou hast been our refuge," the Misses Smith were most successful. Miss Julia Smith gave the air, "Rejoice greatly," in such a manner as to leave nothing to be desired. An enthusiastic encore was the consequence, when she substituted another of Handel's airs, "He was despised," which she delivered with great depth of feeling. Mendelssohn's beautiful trio, "Lift thine eyes," (in which Miss Burns took part) was loudly re-demanded. Amongst the other singers we may make favourable mention of Mr. Tulk in the air from *Judas Maccabæus*, "Tis Liberty;" of Mr. Fletcher and the Messrs. White, in Schneider's "Monody on Mendelssohn;" and of Miss Burns in "He shall feed his flock." This latter was given very chastely. Miss Brockbank seemed to be a little nervous in the opening anthem, "Hear my prayer;" but she possesses a sweet voice, and we have no doubt of her ultimate success. The choruses were given with precision and steadiness. The secular part commenced with Haydn's "Come, gentle Spring," well sung by the chorus. The Misses Smith sang Meyerbeer's celebrated duo, "Ravvisa qual alma." This was rapturously encored, when the fair vocalist substituted "The lass of Gowrie," in such a manner as to elicit shouts of applause. Mr. Tulk delivered Beethoven's magnificent "Adelaide" in first-rate style. He was loudly encored, upon which he substituted the beautiful "Si lo sento." Miss Julia Smith gave the celebrated "Casta Diva" in a manner that charmed her audience. "What are the wild waves saying?" was well sung by Miss Burns and Miss Kermeen, and encored. Glover's duet, "Come away, elves," was rendered in such a piquant style by the Misses Smith, that it was again called for. They gave in lieu of it a beautiful Scotch duet, which perfectly charmed their hearers. Mr. Hamilton White played a pianoforte piece by Meyerbeer, in a manner that would have done credit to many artists of superior pretensions.—(Abridged from the *Whitehaven Herald*.)

**DEPTFORD.**—On Monday week the new Choral Society here gave its first concert at the Literary Institution. The *Messiah* was performed. Vocalists: Miss Poole, Mrs. Dixon, Miss Warman, and Messrs. Lockey and Lawler. We were surprised to see Miss Poole announced for the soprano solos, the compass of her voice having been hitherto considered unsuited to any but contralto or mezzo soprano parts. This is a mistake, for the fair vocalist

passed her new ordeal with a success that clearly proved she possesses the physical as well as mental requisites for the female solo parts of the *Messiah*. Mrs. Dixon has a full contralto voice, and, in the song, "He was despised," showed undeniable marks of promise. Miss Warman is very young. Her voice has some good notes in the upper part; but her style is as yet unformed, and her intonation defective. The performance of the choralists was highly creditable to them.

To CORRESPONDENTS.—Miss MESSENT'S Concert, and others, unavoidably postponed to next week.

## MISS ARABELLA GODDARD

Begs to announce that she will give a  
**GRAND EVENING CONCERT**  
At the HANOVER SQUARE ROOMS,  
ON WEDNESDAY, JUNE THE 23RD.

On which occasion some of the most eminent artists in London will appear. Full particulars will be duly announced.

## NEW SONGS BY GUGLIELMO,

AUTHOR OF "AWAKE FROM THY DREAM."

ENGLISH BALLADS.

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| "At Eve upon the lone Sea Shore," expressly composed for Mr. Swift, illustrated by Brandard      | 2s. 6d. |
| An Edition of this favourite Song, with Accompaniment for Guitar by L. Sagrini, is in the press. |         |
| The Peasant Girl, sung by Miss Poole, illustrated by Brandard                                    | 2s. 6d. |
| "Not Love Thee?"   | 2s. 0d. |
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| "Ah! why do I regret Thee still," expressly composed for Mr. Drayton                             | 2s. 0d. |
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ITALIAN ROMANZAS.

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| Il Labbro   | 2s. 6d. |
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- Each of the above Songs sent, post free, to any part of the United Kingdom, on receipt of postage stamps.

G. DIX & Co., 284, REGENT STREET.

## MOLIQUE'S QUARTETT

FOR two Violins, Viola, and Violoncello, in B flat, Op. 42, as performed at the Author's Concerts last season, and at Ella's Musical Winter Evenings, is this day published at  
Julien & Co.'s, 214, Regent-street, price 10s. 6d.

## SCHOTT & CO.'S NEW PUBLICATIONS.

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| <i>Sainton, Prosper.</i> Thème Italien varié; Solo for the Violin, with Accompaniment for Piano                               | 4s. 0d.  |
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| " 5, Chanson russe  | 3s. 6d.  |
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| <i>Beethoven, L. van.</i> The 9th or Grand Choral Symphony, full score, German edition. In Quarto                             | 22s. 6d. |
| Vocal and Orchestra Parts   | 27s. 0d. |
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## M. PRUDENT'S PIANOFORTE MUSIC.

LE REVEIL DES FEES and Villanelle will be published in a few days. Just ready, Les Bois, Chasse, &c.; and Sonambula, Caprice, &c.; as performed by the Author and encored at his Concerts, April 29 and May 29. T. Boosey & Co., 28, Holles-street, Publishers of all M. Prudent's Music.

## NEW PORTRAITS OF

## HANDEL, MOZART, BEETHOVEN & MENDELSSOHN.

MESSRS. BOOSEY have just published Four uniform and beautifully executed Portraits of these great masters, taken from the most authentic subjects, and drawn on stone by highly talented artists. Size, 25 in. by 20 in. Price 6s. each, or 21s. the set.

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## E. SILAS.

THE following Works of this eminent Composer are now ready for the Pianoforte: "Amaranthe," "Deux pensées Fugitive," "Caprice," No. 1 and 2. "Nocturne," "Andante Cantabile," "Trio," "Sonata," in F. And "Concerto," in D minor. Performed by the Author at the Concert of the New Philharmonic Society.  
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### PIANOFORTE MUSIC ADAPTED EXPRESSLY FOR THE USE OF SCHOOLS.

**TROIS AIRS ECOSSAIS**, with Variations, by C. W. Glover, namely, No. 1, Annie Laurie; No. 2, Auld Lang Syne; No. 3, The Blue Bells of Scotland; price 2s. each.

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**TROIS AIRS IRLANDAIS**, with Variations, by C. W. Glover, No. 1, Evelyn's Bower; No. 2, Gramacree; No. 3, a Rose Tree; price 2s. each.

**TROIS AIRS ITALIENS**, with Variations, by C. W. Glover, No. 1, Nel Silenzio; No. 2, Non v'ha sguardo; No. 3, Ti rin franca; price 2s. each.

**THREE FAVOURITE ITALIAN AIRS**, "Three favourite Scotch Airs," and a great variety of other pieces by the above admired composer.

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**LES PETITS VOYAGEURS MUSICALES**, 12 very easy rendos, by M. Rovens, price 1s. each.

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N.B.—New Editions of "Keller's Pianoforte School," 4s.; and "Farmer's Violin Tutor," 5s.; continuation of ditto, 3s.

Catalogues with full particulars may be had gratis of the publishers.

### NEW HARP MUSIC BY JOHN THOMAS,

**PROFESSOR** of the Harp to the Royal Academy of Music, as performed by him during his recent tour, before the Courts of Prussia, Hanover, and Saxony. Summer and Spring, two characteristic pieces, each 3s.; Le Math et le Soir, two impromptus, each 3s.; The Tear, romance, 2s. 6d.; Four Recreations, each 2s. 6d.

T. Boosey & Co., 23, Holles-street.

### CONCERTINA CONCERTS.

**MR. RICHARD BLAGROVE'S SECOND CONCERTINA** CONCERT will take place at the Concert Rooms, 71, Mortimer Street, on THURSDAY MORNING NEXT, JUNE 10th, commencing at half-past Two; when he will be assisted by Miss Ransford, Miss Ursula Barclay, Mr. Chas. Lockey, Miss Arabella Goddard, Signor Piatti, Messrs. J. Ward, G. and J. Case, and C. Blagrove. Tickets, 5s., to be had of the principal Musicians; Stalls, 7s., to be had only at the Rooms.

HANOVER-SQUARE ROOMS.

### MISS BINFIELD WILLIAMS

**BEGS** to announce that she will give a **MORNING CONCERT** on FRIDAY, JUNE 18th, when she will be assisted by artists of eminence, vocal and instrumental. Tickets, 5s. each; Reserved Seats, 7s.: to be had of Miss Binfield Williams, 32, Upper Norton-street, Portland-place; and at the Hanover-square Rooms.

### SIGNOR SIVORI, HERR JOACHIM, SIGNOR PIATTI AND SIGNOR BOTTESINI

**WILL** perform (with other eminent artists) at **MISS DOLBY** and **MR. LINDSAY SLOPER'S CONCERT** in the **HANOVER SQUARE ROOMS**, on MONDAY MORNING, JUNE 7th, 1852; on which occasion Glee by Bishop, Horsley, and Webb will be sung by Miss L. Pyne, Miss Dolby, Messrs. Land, Swift, and Bodini. All the seats will be reserved. Tickets, Half-a-Guinea each, may be had of Messrs. Cramer and Co., 201, Regent-street; of Miss Dolby, 2, Hyde-street, Manchester-square; and of Mr. Lindsay Sloper, 7, Southwick-place, Hyde-park-square.

### MISS EMMA GOODMAN

**HAS** the honour to announce that she will give her **FIRST SOIREE MUSICALE** at the **NEW BEETHOVEN ROOMS**, on FRIDAY EVENING, JUNE 25th, when she will be assisted by several artists of eminence. Miss Emma Goodman will play Selections from the Pianoforte Works of Mozart, Beethoven, Mendelssohn, Chopin, and Stephen Heller. Tickets, 7s.; Reserved Seats, 10s. 6d.; to be had of Cramer and Co., Wessel and Co., at the principal Music Warehouses, and of Miss Emma Goodman, 38, Great Marlborough-street.

### MADemoiselle CLAUSS

**HAS** the honour to announce that she will give a **RECITAL** of **CLASSICAL** and **MODERN PIANOFORTE MUSIC**, at **WILLIS'S ROOMS**, King-street, St. James's, on SATURDAY, JUNE 19th, 1852, to commence at half-past Two o'clock precisely. Vocalists—Mlle. Clara Novello, and Herr Staudigl. Instrumentalists—Pianoforte, Mlle. Clauss; Violin, Herr Joachim; Violoncello, Signor Piatti. Reserved Seats, 15s.; Tickets, 10s. 6d. each; may be had at all the principal Music-warehouses, and at Messrs. Cramer, Beale, and Co.'s, Regent-street.

### MADemoiselle COULON

**HAS** the honour to announce that her **ANNUAL MORNING CONCERT** will take place at the **HANOVER SQUARE ROOMS**, on FRIDAY, JUNE 11th, 1852, to commence at half-past Two o'clock precisely. Vocalists—Mesdames Evelina Garcia, Birch, Hickson, Lascelles, and Ursula Barclay, Messrs. Swift, Palma, Clabatta, and Frank Bodda. Instrumentalists—Pianoforte, Mlle. Coulon; Violin, M. Sainton; Violoncello, Signor Piatti; Contra-basso, Signor Bottesini. Conductors, Mr. P. Mori, Signor Biletta, and M. Jules de Gimes. Reserved Seats, Half-a-Guinea; Single Tickets, 7s. each; may be obtained at all the principal Music-warehouses, and of Mlle. Coulon, 48, Great Marlborough-street.

### MR. G. A. OSBORNE

**HAS** the honour to announce that his **ANNUAL MATINEE** of **CLASSICAL** and **MODERN CHAMBER MUSIC** will take place at the **HANOVER SQUARE ROOMS**, on MONDAY, JUNE 14th, to commence at Three o'clock precisely. Mr. Osborne will perform a MS. Sonata, for pianoforte and violoncello, with Signor Piatti; a Concertante Duett, for pianoforte and violin, with Signor Sivi; a Trio, by Beethoven, with Signori Sivi and Piatti; and a few of his latest pianoforte compositions, assisted by Miss Louisa Pyne. Single Tickets, 7s. each; Reserved Seats, Half-a-Guinea; Family Tickets (admitting three to reserved seats), may be obtained at all the principal Music warehouses, and of M. G. A. Osborne, 33, Devonshire-street, Portland place.

### QUARTETT ASSOCIATION.

WILLIS'S ROOMS, ST. JAMES'S.

**UNDER** the patronage of Her Most Gracious Majesty the Queen, His Royal Highness the Prince Albert, and Her Royal Highness the Duchess of Kent. The **FOURTH PERFORMANCE, WEDNESDAY MORNING, JUNE 9th, 1852**, commencing at a quarter past Three o'clock. Executants—Pianoforte, Madame Pleyel; Violin, M. Sainton, Mr. Cooper; Viola, Mr. Hill; Violoncello, Signor Piatti. Programme—Quartet, No. 5, (first time in this country); Cherubini; Grand Trio, Beethoven; Quartet Concertante, Mozart; Solo, Piano, Madame Pleyel. Single Tickets, 10s. 6d. each, may be had of Messrs. Addison and Co., 210, Regent-street; Leader and Cook, 63, New Bond-street; J. A. Turner, 19, Poultry; City, M. Sainton, 4, Cork-street, Bond-street; Signor Piatti, 51, Stanhope-street, Regent's-park; and of Mr. Cooper, 3, Windsor Cottages, Haverstock Hill.

MESSRS.

### A. MELLON, R. S. PRATTEN & HAUSMANN'S

**GRAND ORCHESTRAL CONCERT** will take place at the **HANOVER SQUARE ROOMS**, on TUESDAY MORNING, JUNE 16th. Vocalists—Miss Louisa Pyne, Mlle. Jetty de Treffz, Herr Reichart, and Herr Staudigl. Violin, Signor Sivi. Flute, Mr. R. S. Pratten. Pianoforte, Mr. E. ward Bache. Violoncello, Mr. Hausmann. Leader, Mr. H. Blagrove. Conductor, Mr. Alfred Mellon. Tickets, 7s. each; Reserved Seats, 10s.; to be had of Messrs. Mellon and Hausmann, 134, Long Acre; Mr. Pratten, 16, Robert-street, Hampstead-road, and of the principal Musicians.

THE ROAD TO HEALTH.

### HOLLOWAY'S PILLS!

**CURE** of a disordered Liver and Bad digestion. Copy of a Letter from Mr. R. W. Kirkus, Chemist, 7, Prescott-street, Liverpool, dated the June 6, 1851. To Professor HOLLOWAY, Sir,—Your Pills and Ointment have stooped the highest on our sale list of Proprietary Medicines for some years. A customer to whom I can refer for any enquiries, desires me to let you know the particulars of her case. She had been troubled for years with a disordered liver and bad digestion. On the last occasion, however, the virulence of the attack was so alarming, and the inflammation set in so severely, that doubts were entertained of her not being able to bear up under it; fortunately she was induced to try your Pills, and she informs me that after the first, and each succeeding dose, she had great relief. She continued to take them, and although she only used three boxes, she is now in the enjoyment of perfect health. I could have sent you many more cases, but the above, from the severity of the attack, and the speedy cure, I think speaks much in favour of your astonishing Pills. (Signed) R. W. KIRKUS.

These celebrated Pills are wonderfully efficacious in the following complaints:—  
Ague Constipation of Fevers of all Lumbago Tic Douloureux  
Asthma the Bowels kinds Piles Tumours  
Bilious Com- Consumption Fits Rheumatism Ulcers  
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Blotches on the Dropsy Head-ache Scrofula or King's Weakness from  
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Sold at the Establishment of Professor HOLLOWAY, 244, Strand (near Temple Bar), London, and by all respectable Druggists and Dealers in Medicines throughout the civilized world, at the following prices:—Is. 1ld., 2s. 9d., 4s. 6d., 11s., 22s., and 35s. per Box. There is a considerable saving by taking the larger sizes.

N.B.—Directions for the guidance of Patients in every Disorder are affixed to each Box.

# ROYAL ITALIAN OPERA, COVENT GARDEN.

FIRST NIGHT OF ROBERTO IL DIAVOLO.

ON TUESDAY NEXT, JUNE 8, will be performed for the first time this season, Meyerbeer's Grand Romantic Opera (with the following powerful cast.)

## ROBERTO IL DIAVOLO.

Alice	Madame JULIENNE.
(Her first appearance in that character.)	
Isabella	Madame CASTELLAN.
Elena	Mdlle. ROBERT.
Bertramo	Herr FORMES.
Alberto	Signor ROMMI.
Eraldo	Signor POLONINI.
Il Priore	Signor TAGLIAFICO.
Cavaliers	Signor MEL and SOLDI.
Rambaldo	Signor STIGELLI.
	AND,
Roberto	Signor TAMBERLIK.

In the second act the Incidental Divertissement will be danced by Mdlle. Brussi and M. Minard. In the third act the Baechanale of the Nuns in the Grand Cloister Scene, will be danced by Mdlle. Robert, Mesdilles. Leblond, Kolemberg, Bellotti and Sante, with a numerous Corps de Ballet.

## GRAND EXTRA NIGHT.

### LUCREZIA BORGIA.—I MARTIRI.

On THURSDAY NEXT, JUNE 10, a grand combined entertainment will take place, on which occasion will be performed for the second time this season, Donizetti's Opera

### LUCREZIA BORGIA.

And also the THIRD and FOURTH ACTS of the Grand Opera

### I MARTIRI.

the whole combining the talents of  
Madame GRISI. Madame JULIENNE. Madame CASTELLAN.  
and Mdlle. SEGUN. Signor MARIO.  
Signor TAMBERLIK. Signor MARINI. Signor TAGLIAFICO.  
Signor POLONINI. Signor MEL. Signor SOLDI.  
Signor STIGELLI. and Signor RONCONI.

COMPOSER, DIRECTOR OF THE MUSIC, AND CONDUCTOR,  
M. R. COSTA.

Commence at Eight. Tickets for the Boxes, Stalls, or the Pit may be had at the Box Office of the Theatre, and of the principal Music-sellers and Librarians.

## SACRED HARMONIC SOCIETY, EXETER HALL.

CONDUCTOR, Mr. COSTA.—MONDAY, JUNE 7, Handel's ISRAEL IN EGYPT. Vocalists: Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, Herr Staudigl, and Herr Fornes. The Orchestra, the most extensive in Exeter Hall, will consist of (including 16 Double Basses) nearly 700 performers. Tickets, 3s.; reserved, 5s.; central area, numbered seats, 10s. 6d.; each; at the Society's office, 6, in Exeter Hall.

## THE ENGLISH GLEE AND MADRIGAL UNION,

WILLIS'S ROOMS, ST. JAMES'S.

UNDER THE PATRONAGE OF HER MOST GRACIOUS MAJESTY. MRS. Endersohn, Miss M. Williams, Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips, assisted by Mr. T. Young and Mr. A. Barnby, beg to announce that the NEXT SERIES of MORNING CONCERTS will take place on JUNE, the 7th, and three following Mondays. All communications to be addressed to Mr. H. PHILLIPS, Hon. Sec., 35, Hart-street, Bloomsbury. Agents, Addison & Hollier, 210, Regent-street, and Cramer & Co., 201, Regent-street.

## MR. BRINLEY RICHARDS

Has the honour to announce that the

THIRD PERFORMANCE OF CLASSICAL AND MODERN

### PIANOFORTE MUSIC,

Will take place

AT THE HANOVER SQUARE ROOMS,

ON WEDNESDAY EVENING, JUNE 16.

VOCALISTS:—

MDLLE. JETTY DE TREFFZ,

MISS BIRCH AND MISS DOLBY, MADAME MACFARREN.  
M. R. S W I F T.

PIANOFORTE, MISS ARABELLA GODDARD & MR. RICHARDS.  
MONSIEURS SAKTON and PIATTI.  
SIGNOR BOTTESINI.

Conductors, MR. G. A. OSBORNE and MR. AGUILAR.

Single Tickets, Seven Shillings. Reserved Seats, Half-a-Guinea.

## MESSRS. BINFIELD

RESPECTFULLY announce that the FOURTH and LAST RECITATION MUSICAL of their second season will take place at WILLIS'S ROOMS, on THURSDAY, JUNE 17th, at Three o'clock, under distinguished patronage. Tickets and programmes at the principal Music-warehouses.

## BIRMINGHAM MUSICAL FESTIVAL.

IN AID OF THE

FUNDS OF THE GENERAL HOSPITAL,

On the 7th, 8th, 9th, and 10th days of September next.

UNDER THE SPECIAL PATRONAGE OF  
HER MOST GRACIOUS MAJESTY THE QUEEN,  
HIS ROYAL HIGHNESS THE PRINCE ALBERT,  
HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE,  
HER ROYAL HIGHNESS THE DUCHESS OF KENT.

PRESIDENT,

THE RIGHT HONOURABLE THE LORD LEIGH.

VICE-PRESIDENTS,

THE NOBILITY AND GENTRY OF THE MIDLAND COUNTIES.  
J. P. LEDSAM, Chairman of the Committee.

## MR. JOHN THOMAS,

PROFESSOR of the Harp at the Royal Academy of Music, and principal Harpist at Her Majesty's Theatre, has the honour to announce a MORNING CONCERT, at the NEW BEETHOVEN ROOMS, on MONDAY, JUNE 7th. Vocalists—Miss Bassano, Mrs. Arthur Stone, Miss Lascelles, Madame Macfarren, Mr. Frank Bodda, Mr. Thorpe Peed, and Herr Staudigl. Instrumentalists—Herr Jansa, Herr Laub, Miss Kate Loder, Herr Pauer, and Mr. John Thomas. Conductor, Mr. Aguilar. Reserved Seats, 15s.; Tickets, 10s. 6d. To be had of Mr. Thomas, 88, Great Portland-street; of Boosey and Co., Holles-street; and of all the principal Music-sellers.

## MUSICAL UNION.

EXTRA MATINEE, TUESDAY, JUNE 8th, WILLIS'S ROOMS. The programme will consist of solos on the pianoforte by Madame Pleyel; duet concertante for two violins by Herren Mullenbauer; and a solo for the sax clarinet basse by M. Bevy, from Brussels. Herr Reichart will sing German songs, &c. Accompanyist, Frank Mori. Members admitted gratis on presenting the tickets at the door. Visitors' admissions to be had of Cramer and Co., Regent-street, 10s. 6d. each. J. ELLA, Director.

## NEW PHILHARMONIC SOCIETY, EXETER HALL,

THE SIXTH and LAST CONCERT on WEDNESDAY, JUNE 9, when will be REPEATED BEETHOVEN'S GRAND CHORAL SYMPHONY. Principal Vocalists: Madame Clara Novello, Miss Williams, Herr Reichart, and Herr Staudigl; with Grand Chorus. Selection from Prayer and Praise, for Voices and Instruments, by Dr. Wyde. Fragments from Faust; a Lyrical Drama. By Hector Berlioz. Fantasia Pianoforte, Madame Pleyel. Serenade for Voices, unaccompanied. By Benedict. Overture, Ruler of the Spirits, Weber. Conductors, M. Hector Berlioz and Dr. Wyde. Stalls, 10s. 6d.; West Gallery, 5s.; Area, 2s. 6d. At Cramer, Beale and Co.'s, 201, Regent-street.

## HUNGARIAN MUSICAL COMPANY.

THE above Company will give the first of a limited SERIES of CONCERTS, at the PRINCESS'S CONCERT ROOMS, Oxford-street, commencing THIS EVENING, JUNE 5th, 1852, at half-past Eight o'clock.

### PART FIRST.

Overture (Guillaume Tell)	...	...	Rossini.
Quadrille (Salon)	...	...	Kalozdy.
Hungarian Melody (Neruda Cardas)	...	...	Kalozdy.
Mazurka (Heroique)	...	...	Kalozdy.
Cavatina (Nabuchodonozor)	...	...	Vendi.
Solo on the Zimbal (a National Instrument of Hungary)	...	...	Patekarius.

### PART SECOND.

Pot-Pouri (from the Opera of Lucia di Lammermoor), arranged by	...	...	Kalozdy.
Polka (Victorien)	...	...	Kalozdy.
Waltz (Eglinton)	...	...	Kalozdy.
Overture (Freyshutz)	...	...	Weber.
March (Benjowski)	...	...	Kalozdy.

Conductor, CAPELLMEISTER KALOZDY.

Stalls, 3s.; Unreserved Seats, 2s.; Promenade, 1s. Places and plans of seats at Box Office, open from 11 to 4, and places may be secured at Messrs. Mitchell's, Sams', Ebers', Allcroft's; Keith's, Cheapside; Fentum's, Strand. Morning Performances will take place every Wednesday and Friday, at half-past Two precisely.

The only authorised Edition of the Music performed by the Hungarian Company is published by H. Distin, Cranbourne-street, and may be had at the doors of the Rooms.

## MADAME VERDAVAINNE

HAS the honour to announce that her MORNING CONCERT will take place at the HANOVER SQUARE ROOMS, on THURSDAY, JUNE 17th, 1852, when she will perform Beethoven's grand Sonata (op 47), Beethoven's first Sextuor and Thalberg's grand Fantasia on Don Pasquale. Vocalists: Mad. Clara Novello, Miss Lascelles, Miss Ursula Barclay, Mdlle. Lemaire, Mr. Frank Bodda. Instrumentalists: Messrs. H. Blagrove, Clementi, R. Blagrove, Aylward, Ch. Severn, Ap Thomas, Tourneur, and Mad. Verdavainne. Conductor: Mr. Aguilar. Tickets—10s. 6d., reserved seats 15s. each, to be had of Mad. Verdavainne, 17, Rutland-street, Regent's-park, and at the principal music-sellers.

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